

MANCUSO, MARLENE

ANS

This interview taken and transcribed on Saturday, May 20, 1967, at approximately 2:30 p.m.

INTERVIEW OF MARLENE MANCUSO BY JIM GARRISON, DISTRICT ATTORNEY,
AND LOUIS IVON, CHIEF INVESTIGATOR

RICHARD TOWNLEY told me that he had been trying to contact me for a couple of weeks. He said that he worked for NBC and the reason he wanted to talk to me was so that he could tape an interview with me. I told him that I didn't know anything; that I was not a star witness. He said that his intuition told him that I would be involved or a part of it eventually.

He came by the place where I work a couple of nights ago, the 18th, and he was there for several hours trying to convince me that I should make this taped interview because it would "show me in a good light". He said that when I am subpoenaed and have to appear there will be a lot of newsmen and confusion and it would show me in a bad light but a prior interview would be much better for me.

He said he would shelve it and wouldn't use it until I was brought into this by someone else. I told him that if I am brought into it, at that time I would grant him an interview. He didn't go for that. He then told me about witnesses in the past and how badly they were treated. He assured me that I was going to be a witness. He insisted that I would be. He said that strange things have been happening. That witnesses are put under hypnosis and they remember things that they didn't remember before.

In the beginning, TOWNLEY was very just, he just wasn't one way or the other, just interested in the laundry truck which was used in the burglary at the blimp base at Houma. After he talked some time he got the feeling that I trusted him and began to be changed. He said Mr. Garrison was going to be destroyed and that it was all a fraud. He said they were not merely going to discredit the probe -- he said Garrison would get a jail sentence. He said he figured that I was going to be Mr. Garrison's star witness, and that Mr. Garrison was going to use me to discredit GORDON and make him appear as a second OSWALD. He kept going back that he wanted a taped interview that would show me in a good light. He said that otherwise I would probably be subpoenaed and there would be a lot of newspapermen around me and a state of confusion and I would look very bad.

JERRY MONDAY called me last night and I think he said he had been in Nashville, Tennessee, working for some television or radio station. He said he was working for NBC now. He said he was working very hard on the Garrison thing for the past several weeks. He said he is a friend of mine and he doesn't want to see me hurt. He said that it was a very serious business and that federal perjury was involved. He was just trying to scare me. Then he talked to me about the burglary of the explosives down at Houma and about the laundry truck. All I said was, I don't know what you're talking about -- I don't know anything about it. He said that these people want to interview you for the NBC show and just give it a try. There was some kind of indication given me that I was going to get into trouble because I was lying.

He said he hoped that I realized that in the next couple of weeks "we are going to completely destroy Garrison". I told him that I didn't know who was going to be destroyed or why and that I didn't know anything about it.

I had heard a "beep" while we were talking and I said I don't care one way or the other if this interview is being taped, but you seem to be conducting an interview. I don't know what you are talking about. Then he said he wouldn't do anything to hurt me; that we have been friends for a long time and I know Jeannette and the children. I told him that I didn't want to discuss it anymore and hung up.

I felt very pressured after I spoke to JERRY MONDAY. A couple of weeks ago I was approached by a friend of a defense lawyer for CLAY SHAW and the main thing they wanted to know was if I had any information about SHAW and that if I did and didn't tell them they were going to investigate me. He said this was all for my own good because I didn't really have to be involved in it. They wanted to talk to me and ask me these questions. He said that I would save myself a lot of embarrassment or my reputation. He said that if you took ten guys into court at the same time, like all of the persons I have dated for the past five years, that it would make me look bad, that it would make his own mother look bad.

TOWNLEY kept telling me that it would be more intelligent to be presented nicely than to be shown in a bad light coming out of the courtroom. He acted like he knows everything there is to know. He said he has worked on it a long time and knows everything there is to know. He said they are going to expose Mr. Garrison as a fraud and that he is working with NBC, out of WDSU, on this.

He mentioned Walter Sheridan. When he mentioned Walter Sheridan, he said GORDON had flown to Washington to talk to Sheridan of NBC. He said that after meeting Sheridan, GORDON said that he was a nice guy. I got the impression that Sheridan had sort of taken GORDON under his wing and was advising him.

He said that I would be subpoenaed by you. He said so much and he talked so long. He said GORDON NOVEL calls him a couple of times a week on his (TOWNLEY'S) credit card and talks a long time. He gave me the impression that he knows an awful lot about me and that I may as well level with him if I want to be shown in a good light.

When the conversation was about to end I said that it sounded like GORDON was using him (TOWNLEY) for a messenger boy. He pretended at first to be talking against GORDON and then after a while he was on GORDON'S side and totally against Mr. Garrison. He totally believes GORDON. TOWNLEY said that he thought he was going to get in trouble for harboring a witness. I wondered if he was the one who was real close to GORDON but I didn't want to say too much.

TOWNLEY was exceptionally persistent about the taped interview even after I insisted I didn't know anything. He said he was

A good chess player and he knew what was going to happen and the best thing for me to do was to give them a taped interview like they wanted.

JERRY MONDAY said that for the past two weeks he has been working on this Garrison thing and that I should realize that in the next two weeks that Mr. Garrison is going to be destroyed.

Wit
1. G. W. Gille Sr.
V. Det. L. L. L. L.

Marlene Mancuso
MARLENE MANCUSO

MARCH 31, 1967

MARLENE, as you know, we are interested in several of GORDON NOVEL'S activities. For one thing, GORDON knows many things about the case and for reasons that are obscure to us but in reference to the same thing, he used to be cooperative. As a matter of fact, I was immensely surprised when he left the city and did not appear as a witness before the Grand Jury. We have no plans to cause him trouble or complicate his life or anything like that. We knew that he knew the people involved, FERRIE, ARCACHA SMITH, and he knew SHAW and then we knew about the Houma trip and we wanted to ask questions and all of a sudden, he leaves like he was a fugitive or some sort, so naturally that increased our interest especially when we found out that he knew CLAY SHAW very well and never volunteering the information. As you know, under the law, you are perfectly free and there is nothing with your helping us and telling us what you know. You are not his wife. Even if you were his wife, you could, if you wanted to give us information but as a former wife, you are just another witness and if you are cooperative, I'll be very grateful. We have other witnesses in other aspects but I feel that you could get the picture. Again I want to emphasize we are not trying to hurt him but we are trying to get enough information that we can cause him to tell us the truth about some of these things. NOVEL knows everybody involved in this area of the assassination of the president. He is the only man in the city of 750,000,000 people we know that knows CLAY SHAW, DAVE FERRIE, DEAN ANDREWS, and SERGIO ARCACHA, not that ARCACHA and ANDREWS are actually involved but they know about it and how does GORDON know all these people and why does he flee? Do you know anything about his connection with some of these people?

MM People that I know he knows about is he knew FERRIE. I met him once and I heard him speak of ARCACHA SMITH. I could have met him at this house I went to out at Lake

JG Lake Vista?

MM Lake Vista.

JG On Egret Street?

MM It may be, I think so. It was a duplex.

JG Have they shown you a picture of ARCACHA with a mustache?

MM Yes.

JG Uh huh.

MM I am not really certain about him because I have seen his picture in the paper. I really can't say for certain he looks familiar but I am not really sure. The one that stood out to me was FERRIE because of his skin, it looked like it was burned and the man looked peculiar, there was something about him that was peculiar. His eyebrows were pasted on and he had patches of hair. It really created quite an impression.

JG How long were you with him, a whole evening, an hour?

MM No, it was in the summer at this apartment and I assured

JG Where was the apartment?

MM On Egret Street.

JG Oh, I see.

MM And they were talking about, FERRIE was talking about Cuba and about this Freedom Revolutionary, Democratic Revolutionary Front.

JG Yes. What year was that? '61?

MM I think so. I can't say for certain, I think so.

JG Cuban Liberation Democratic Front?

MM Uh, huh. They wanted a secretary but I told them I wasn't interested. I wasn't interested in anything they were saying, it was very warm and smelly, he was fixing something in the kitchen, I just wanted to get away from there and also all these people speaking Spanish and it was just a talk about what's going on that it should be liberated and go in there and realize a government and Shell Oil and all the big companies that had interests in Cuba would be paid a tremendous price percentage just to get back these things that Castro had taken.

JG Who was saying that, ARCACHA or FERRIE?

MM FERRIE. And it seemed all to come out through ED BUTLER with the Inca Truth Tapes. We had gone to ED BUTLER'S house. He wanted to talk to....about some promotion involving this Inca thing and BUTLER'S related to RENNIE.

JG RENNIE EHLINGER?

MM So that's about it on that thing, on that particular night.

JG What was BUTLER'S role? What did ARCACHA have to say?

MM He was just describing the structure of Inca to GORDON how over a period of time just what the whole setup was.

JG Were you.....by this place?

MM Yes. Somewhere out of town.

JG And who was there?

MM It was his wife and that's all.

JG I mean you and other people there.

MM No, GORDON and I and ED BUTLER and his wife were walking.

JG How about FERRIE and ARCACHA?

MM No.

JG What was the connection with GORDON and ED BUTLER?

MM Well just that RENNIE and GORDON always believed.....

JG Did FERRIE mean EHLINGER?

MM Yes. I guess GORDON considered being promoter, he wanted GORDON to work with him some way with these Inca Truth Tapes. I don't know if this has any relation but he seemed to mention something about, I think they were distributing the tapes, was it in Cuba?

JG We understand presumably the tapes are broadcast all of Latin America and in Cuba, all we have is Peru; that's the idea but I have never heard one, that's what they say.

MM It seemed like a kind game, as I didn't want GORDON involved in it.

JG Do you know anything about GORDON'S relationship with CLAY SHAW?

MM He had mentioned CLAY from time to time that he had known him and it always seemed just in the public relations fame that CLAY was always trying to get into some position and he had spoken with PERRY BROWN, the Public Relations man, to try to work with.

JG Is PERRY BROWN a friend of CLAY'S still?

MM I don't know. I am just saying the things he referred to about in the Public Relations.

JG I see. Did he ever see CLAY SHAW that you know of?

MM I am sure he had seen him several times. He seemed to be under very pleasant terms with him but the way he spoke and when I was separated from GORDON, I was dating GEORGE TALBERT, of the Cross Country Developing Corporation.

JG GEORGE had some connection with the tapes, didn't he?

MM Yes.. Cross Country Developing is a leasing agency for the International Trade Mart.

JG Oh, I didn't know that. In other words, when the International Trade Mart's leasing some of its spaces to someone, say from Puerto Rico, Cross Country Developing Corporation handles the details or another leasing development?

MM I think it would be Cross Country Developing, they have offices in the International Trade Mart.

JG How long has GEORGE been going there?

MM I'd say a couple of years now.

JG Does GEORGE know CLAY SHAW?

MM Yes. I was with GEORGE at an exhibition at Gallery Hall and that was the first time I had seen CLAY SHAW

and I'd remember him because he was such a nice looking man and I met him just passing like everybody else but I don't know him personally. GORDON sent a telegram to me saying he was going to be a new director or the managing director of the Exhibition Hall in the International Trade Mart and it seemed that through CLAY SHAW he was going to get this.

JG You mean the new one out on the river?

MM Yes. I had given the telegram to GEORGE TALBERT but I don't know what he did with it if he..with it I don't know but GEORGE didn't like GORDON, you know, he had GORDON pretty well figured out and that's just about it.

JG Are you still going with GEORGE TALBERT?

MM No. GEORGE is married now.

JG Yes. That's right. He just married recently last year. What do you mean that he had GORDON figured out? I haven't got him figured out yet! He's kind of hard to cooperatre with. Was he always trying to get on the edge in whatever?

MM Oh, yes. Always a angle. There was always a angle.

JG He couldn't just sit back and talk, he had to take the conversation himself. He was always like that.

MM Well, whether he does it or not, I don't know, he makes strong references.

JG But if he talks to me in my office and he leaves telling the FBI he's cleared with our office and then he comes back and gives us material on the FBI. He is kind of an expert on electronics, isn't he, or is it more of his own description? He seemed to know a lot about it.

MM He seemed to know pretty much about it. There was a guy he was working with in the beginning of, it is a board, it's an electronic's board, "I wish I could remember what it's called. This guy, we had gone to LSU with, I can't remember his name right now, lives in Metairie. He was learning things about electronics. He had read a lot about it, read constantly about it. He had some sort of business arrangement with an electronics place.

JG People were hired for special things from time to time special jobs, did they not, in regard to electronics?

MM I don't know.

JG Do you know if he has ever done any tinkering (?) work, wire tapping or anything like that?

MM He tapped my phone.

JG He really did tap your phone? How do you know?

MM My mother saw the wire leading from the tree and back and it went under the carport and under the house, but he had never been inside this particular house and he tapped it to a dead wire, so our genius....

JG Do you know if he has ever done any kind of work or anything for the CIA?

MM He's mentioned it but he has never mentioned it to the capacity that he has worked for them.

JG How has he mentioned it?

MM Oh, it came about with the Blue (?) Case. He wanted to anti-surveillance, anti-bugging device, he wanted to sell it to de-bug a room.

JG He wanted to sell it to whom? the CIA?

MM No, to people in Washington, to special people in Washington.

JG Did he sell it?

MM I don't know. This was when he was talking to DEAN ANDREWS and somebody else in DEAN ANDREWS'S office, I can't remember his name.

JG Did he ever go to WASHINGTON?

MM Not that I know of.

JG How well did he know DEAN ANDREWS?

MM Very well. As a matter it was at the New York World's Fair is where I first met DEAN ANDREWS. He said that you had sent him up there in relation to the Fair to find out what was going on. It was such a mess.

JG I sent DEAN ANDREWS up there?

MM Well, I could say the Queen of England sent me!

JG Well, it seems to me that DEAN ANDREWS and GORDON's personalities are completely different. Do you know how they got to know each other so well?

MM From the Fair.

JG Did DEAN ANDREWS have some connection with the World's Fair? Somebody sent him up there. He's just not the type of person that would buy a ticket on his own. I am sure someone else bought it for him and sent him up there. It really doesn't seem like the kind of problem that DEAN ANDREWS would be selected to solve up in New York at the World's Fair. Problems down here, perhaps.

X She didn't know about that, she divorced him but DEAN ANDREWS is handling GORDON'S business. He's his attorney.

JG For some time?

X Yes.

JG What business is that?

X He handled something about Jamacian Lewis (?) for him and any way he said that DEAN ANDREWS was his attorney.

JG Let me ask you something, does the Jury have enough to keep her busy for a little while, while I do some other things?

(General conversation with people in the office. Several people talking at one time)

WG DEAN did some type of legal work in connection with the Fair.

JG What was GORDON'S role in the World's Fair?

MM Well, from the beginning, this was supposed to be his "brain storm". He was involved, he went to TOMMY WENTCO'S (?) with it to get an executive order to carry the thing out because, of course, the order was in TOMMY'S name and from that point on, TOMMY got into it when things started. Everything went "screwy".

JG GORDON claims that TOMMY LUPPO (?) robbed him, but I am not sure if he had anything to do with GORDON. How can you say something that doesn't exist?

MM Yes, but I think he robbed him of the praise because the whole thing was GORDON'S idea which he stole from MIKE TODD or BILLY ROSE. He was proud of that sort of thing, but when TOMMY got into it, he met some people in New York building air-conditioning and they made some sort of deal and then Louisiana Fair Corporation was formed.

JG And who was in that, do you know?

MM Their leader, TOMMY LUPPO (?), AVA STEIN (?), and a few other people I don't know who were there and GORDON had a...percentage also.

JG I take it wasn't very successful?

MM No. It was a "gasko" (sounds like).

JG But DEAN ANDREWS did not come up to the World's Fair as GORDON'S representative?

MM No. GORDON didn't know him when he came up there. He just started talking to me and he started talking to GORDON. I didn't know what was going on. I think he has some sort of presidential hall. He had some people a group working up there.

JG How long back does GORDON'S acquaintance with CLAY SHAW go, do you have an impression?

MM It was before the World's Fair I had heard him mention CLAY SHAW. It always seemed to be in relation to public relations to CLAY SHAW AND PERRY BROWN.

JG Are there any other names of FERRIE'S mutual acquaintances that he mentioned? Acquaintances apparently of

his and SHAW'S such as PERRY BROWN, other people who knew both? Is there anything else that GORDON had to do with the International Trade Mart, that you know?

MM Just that he was supposed to be the director of the Exhibition Hall.

JG Did he ever say what went wrong there?

MM Well, no because I was separated from him at this time and he seemed to think that GEORGE would mess it up for him in some sort of way. He always thought people were trying to attack him or hurt him in some type of way. I remember when he said he went to see GEORGE and GEORGE put him out of his office and he told GEORGE he was just in to see CLAY and he thought he would drop up and talk to him. That was his excuse he used to get into the office.

JG I guess it is like a pattern after a while after somebody's had their relationship or otherwise with GORDON that something seems to happen and he thinks they turned against him, that's what I observed here.

MM Well this is what, nothing more, the name ARCACHA SMITH hasn't come up yet and the name DAVID FERRIE meant nothing to me until I saw his picture and then, of course, I remember him and it was shortly after that that GORDON came to my house, it was Saturday right after FERRIE was found dead and his picture was in the paper and he delivered a letter and he gave it to my father, I wasn't home.

JG What letter was that?

MM I was home but I didn't want to talk to him. I was divorced from him. He had tried to see me and he was bothering me where I work and he started again, he had stopped for a while then he started again. He started calling and dropping over with RANDY and coming in the Club constantly and when he did come, I would get in the car and run.

JG Where do you work now?

MM I am not working now. I was working at the Black Knight.

JG That's a pretty nice place.

MM Yes.

JG You plan to go back?

MM I'd like to go back. It's just that I was telling SGT. COLE about it when he called. I figured that GORDON had sent him.

JG Is that one of the reasons you are not working there because he was bugging you there?

MM Yes.

JG Why does he keep bugging you when it's apparent that he is not welcome?

MM I don't know. If you can answer that question, you will understand GORDON, I guess. I've known him since '59 and right at first, my mother didn't like him. He was to me very nice, I hadn't seen the other personality and he had kept me in the dark for a long time. He was this "Mr. Charm" one way and he was bastardly to everybody else around him and everybody was telling me about him but there was this old psychology game and he could call my home and speak to my mother about a half an hour before I came home from work and he would just agitate and agitate, by the time I got home, well he had mother figured out. He knew what to say to annoy her. Well, she would be in a frenzy, so when I came home she would start picking on me and I had worked all day and I didn't want to be picked on or annoyed so he would give it about a half an hour or so and then he would call and say "Hello Princess, what are you doing" and I'd say "I'm doing nothing" and then he'd say "What's the matter, mother bugging you again?" and I would say "Yes" and then he would say "Go and get dressed, I'll come over and get you".

JG Is he really that insidious about things like that?

MM Yes. I didn't think so at first. It took me a long time to realize it but he does.

JG Where is he from?

MM I think he was born in New Orleans. He lived in Texas for a while.

JG Do you know where in Texas?

MM I think Midland. He has a cousin working here at Boeing, BOBBY SCOTT. He lived with them, his mother's relation, until he was about ten or eleven and when he came back to New Orleans, his mother married ALBERT REVERE (?) and he lived with them. I think they lived on Dalia Street and then they moved to Lake Avenue, 124 Lake Avenue.

JG Do you know when he left Texas?

MM When he was a little boy.

JG I have heard he came from New York?

MM Oh, no.

JG But that's not a world's fate.

MM All his letters are personal and confidential and urgent I had tons of thousands of them. I had tons of thousands of telegrams.

JG How long do you think he knew FERRIE? Was he ever in the C.A.P. or anything like that? The Civil Air Patrol.

MM He was learning to fly but this was through Boeing. He worked there for a short time. He was fired. That was the only job I remember him having.

X He made most of his money from buying stuff from Emco (?) and retailing it, didn't he?

MM Yes..

JG Do you know of or have any idea why he went to Columbus Ohio when he left here, of all places?

MM I thought at the time when we broke up, there was a girl he dated at the Playboy Club. I think she was from Ohio and I thought at first he was doing that just to thinking he was buffing me in some far out way, that's what hit my mind. I don't really think he went there, he just said that. I think she's working in Cleveland. That's what hit me first.

X FERRIE'S from Cleveland.

MM He called my brother long distance.

JG What did he want?

MM He wanted me not to talk to you, by all means.

JG In his letters, he wants you to talk to me.

MM That's right. He hears, he found out, his attorney found out, that I was talking to you and of course I had been and he said to tell her to shut up and go on a vacation. He started the usual threats about people been dragging through the mud.

JG He's got a vicious streak in him?

MM Oh, Yes! Definitely! He said that when if I should talk to you. You see, when I got my divorce, I wasn't really separated from him for two years but I got to the point that I had had it with him, I just wanted to get away from him and he.....me and I lied.

JG You became allergic to him?

MM Yes! I was allergic to him from the time I married him. I left with a rash from head to toe so I went ahead and said I had been separated for that long and of course I lied so he said he was going to use that against me and he said if I talked to you and I had no idea, I didn't think anything at the time because as I was telling you ARACHA'S name hadn't come up yet and FERRIE'S name meant nothing to me so just nothing hit me as far as his being involved in this in any way but when he dropped this letter off.... having a laundry truck began following, I began thinking and then I remembered a trip to Houma.

JG Did you make a trip to Houma?

MM Oh, yes.

JG That must have been a strange expedition?

MM Oh, yes it was quite strange.

JG You want to tell me about it, if you can remember? it was in 1961?

MM I think it was in 1961. Probably, he says it was anyway.

JG We have the dates so, go ahead and tell me starting from the beginning who you can remember was on it.

MM There was Gordon,, and myself. He picked me-he called

JG Ehlinger

MM Ehlinger. He called me, it was always I'll pick you up at seven or I'll pick you up at eight. He told me that always, every night, you're going to Lou and Dots house or over to Knots-(?) with the Thunderbird, it was always something, or going somewhere and drinking coffee. So ah - or going to a show, well anyway he picked me up and he was in a pick up truck and was with him and they were talking. I didn't pay much attention to what they said and at this point I just ah - I never asked where I was going and he never said anything, he just said we were going for a ride. So they were talking and ah - we drove up to Houma and ah - it was real weird, it was a dark, it wasn't a bright night, it was a dark night and it seems from what I can remember that we went down a back road and ah - he stopped by this mound and it looks like an ammunition mound.

JG A bunker

MM Yea, and I know what this is.

JG Was that on a flat base?

MM Hum

JG Was that on a flat base, like an air field.

MM There was this homing device, this huge dome there, so ah-ah I don't guess a dome would be on a cow pasture, you know it just look kind of peculiar.

JG You stopped at this ammunition property?

MM But there was no, I don't remember going through any gates or anything or any-any people being around, just like a dark road, we just went down a dark road and came to this bunker or little hill. And I remember what it was because ah- at LSU in New Orleans they have such a thing, it's like a little hill with a door and that's where they kept the ammunition, you know under 4 or 5 feet of dirt. So he just said stay in the truck and he and got out and they were gone for a few minutes and ah- they were fooling around the back of the truck. I don't know if they put something in or took something out. I don't know. They were fooling around

the back of the truck and got back in and then we drove off. I think he dropped me off home after that.

JG But, can you tell whether not they went in the bunker?

MM Yea, I think they did.

JG But wasn't the door locked.

MM I don't, I don't really, I don't know. I wasn't really paying attention to what they were doing.

JG Oh, I see you sat in the truck.

MM. I was in the truck you see.

JG So they were out for about 5 minutes by the bunker.

MM Yea

JG and then they came back

MM Cause he parked like in front - like past it

JG Oh, I see.

MM Not right-right there, he just pulled past it and said wait there.

JG So you don't know how they got in.

MM So I don't know they - you know

JG

MM So then, later, afterwards

JG Did he put something into the truck afterwards?

MM They were fooling around the back of the truck now it seemed that they did.

JG

MM I don't remember, I don't remember that, ah- later I had asked him what, you know, what was he doing. Ah - it all seemed, you know, very peculiar and ah- he said about ah- ammunition or I know he said bombs, plastic; something about plastic bombs. About ammunition I don't really remember, I don't remember anything about guns. He said something about ammunition or dynamite and these plastic bombs and he had one, he - I didn't believe him, you know, I just said you know you're going to get into trouble and I, oh, no, no trouble

JG He had one of the in the car, in the truck?

MM He had one in the, this was a couple nights later

JG Oh

MM and in the back of the car - in the trunk and ah-
he just through it in a little canal out - isn't
Paris Road

JG These are huge explosives. Did he fuse it and
throw it?

MM It didn't, ah- it didn't seem to - he threw it under,
it seemed he threw it under water and ah- in a little
canal.

JG Did it make much of an explosion?

MM Yea, Yea, it made a loud noise, very loud. ah - But
you know the road going to Michoud?

? Paris Road

MM Paris Road

JG You remember

MM One of those canals.

JG You remember what the explosive looked like? I mean
like a tin can, like the

MM I don't.

JG You remember how he

MM It was, I think, if I can rem--, it seems like it
was grey with ah-ah, that long

JG You have to do something to make them explode. Did
he pull something at the end?

MM I think its something like that. I think so.

JG He did something at the end and then threw it.

MM um hum

JG and did he drive away real fast?

MM Yea, he-we drove away.

JG And what did you say after that

MM So then - well then, I , you know, like you see,
I wasn't lying, you know, see I did do this.

JG You were impressed.

MM I was, was I impressed!

JG You were so impressed you probably wanted to get away from there. What was your reaction?

MM I was still shocked, ah-ah I said well, I couldn't understand it, you know. I said well how could you do - what's the purpose and ah- he said well, that it was nothing to worry about; that I was just running at the mouth, you know, getting off at the wrong, the wrong foot all the time. That it was - didn't I think it was strange that there was nobody around there - just kind of pulled up and it was just sitting there, so he made strong over terminals that it was just set up to be taken. Things were just left open, things were just left there. It was an easy accessibility this type of thing, so that it was also

JG Has he ever sent you money?

MM No.

JG There was no agreement.

MM No, oh, no.

JG In other words it would probably be a waste of time to work out the agreement.

MM I was never interested, I just wanted to get away from him. There was never any, you know, idea of alimony or anything.

JG Just out.

MM Out - O U T - out.

JG I know what you mean.
Ah, do you recall anything else about his relationship with FERRIE? I know that you saw DAVE FERRIE only once, but ah- we know he knew him fairly well. Did he ever mention his name on other occasions?

MM Yes, he did.

JG Did he ever make any mysterious flights?

MM No, not that I know of. GORDON was, you know, he was always gone places, you never - I never kept track of him, I never wanted to.

JG You know you just told us about a flight while we were changing the tape which GORDON made. Would you tell me a little more about that flight now so we can have it now.

MM He called, ah- one night and wanted me to go with him for a ride and ah- he said he was going up river or down river and ah- because he had just seen these people and about this Houma trip and I assumed it was related to that.

JG Had he just made the Houma trip?

MM It seemed to be right about in the same, within a few days or within that same week.

JG Alright. And tell me about the flight he made.

MM And, ah- he wanted me to go along and he said he was leaving from New Orleans Airport and I didn't want to go because the weather was very bad, it was raining. I didn't want to go. He usually tried that, everytime he went somewhere, he wanted me to go with him.

JG Did he give any indication as to why he was making a flight in bad weather. Normally people would postpone and decide not to. Did he indicate what the urgency was?

MM No, he didn't he just

JG Did he hint that it was in connection with this government approved enterprise.

MM No, I just assumed because, ah- the idea that FERRIE was, you know, a pilot and this seemed to happen at the same time period.....

JG Your own person was that he was making a flight to some point down river or up river. That your impression of it was to deliver some of these explosives. Ah - when was it he made the comment about the explosions occurring in Havana afterwards - in Havana.

MM It seems, about a week - a couple weeks afterward - within

JG Where were the

MM It's hard to really say, it was around the same time it wasn't several months or anything like that.

JG What type of area did the explosions occur in, that you

MM Oh, ah- from what I can remember it was in the newspaper; in a shopping center. Castro had some sort of a parade or ah- something like that and there was an attempt made, some Cubans made an attempt to assassinate him. To, you know, to get him or

JG To assassinate who?

MM him or ROULE (?), it could have been ROULE (?)

JG To assassinate CASTRO

MM CASTRO or the brother that, you know, the people that

JG These explosives presumably had some connection with the attempt to assassinate CASTRO.

MM He had mentioned that thats what its about.

JG Did he indicate that these explosives which, ah- were exploded in Havanna were the explosives he had obtained from the Bunker?

MM Ah - he ah- gave me that impression.

JG Didn't, didn't you feel that, that was rather ah- unusual that he should be getting explosives which resulted in explosions in another country.

MM Well, I just ah- well I wasn't quite, I still wasn't quite sure you know that he was just talking alot or just ah- he always pretended to know everything, you know, about

JG Well, MARLENE, did he infer that, at that time what he was telling about the explosions that occurred in Havanna that ah- did he infer that he was part of a government, U.S. Government approved operation.

MM No, I didn't, I didn't get that impression; it was sort of like ah- he just, it was just like a job. He just did it and made a little money off of it and that was that. You

JG But did he seem to express any satisfactions as a result of the explosions in Havanna. Ah - as if there was some accomplishment on his part.

MM Well, just that this is news and he was part of it.

JG Thats what I mean

MM That type of thing

JG Has he ever taken any trips to Hammond, that you know about.

MM Sure, he had a drag strip in Hammond.

JG Oh, he did.

MM Sure

JG I didn't know that. Ah - why ah- did he make money with the drag strip.

MM Yes, he did make money. That's one thing he made money at. Ah - they had races, I think Sunday and Sunday night - night races.

JG What year was that he operated in Hammond?

MM It was around the same time, I think.

JG Sometime in 61, is your impression.

MM Yea, I think so.

JG Did he go to Hammond very often?

MM It was at the Hammond Airport.

JG At the Hammond Airport.

MM Yea, he leased, he and RANDY (?) leased the airport.

JG um hum

MM and ah- for this ah- strip for these races

JG Did you ever go to Hammond with him?

MM Ah - I went there once, but when he was planning to lease it and spoke to some people at the airport. But, ah- I never did go to the races, I never did hang around with, you know, that crowd.

JG Do you know where he stayed in Hammond?

MM No, his mother went with him, when he had the races. She was there, I didn't go, but it was an overnight thing.

JG Did he have any kind of property or moveable property or anything else he kept in Hammond? Any races or anything else like that themselves.

MM

MM They had a car, they had a roadster. But, ah-

JG Do you know where they kept it?

MM Well they had it by my - at a house I had at one time. It was a long time ago. And ah- just kept it, had it there for a short time and then later it was in a car - some sort of an autorama he had at the auditorium and there was a drawing and he gave the car away.

JG Now, CLAY SHAW is from Hammond. Do you know if CLAY SHAW ever helped him in any way in his business enterprises?

MM I don't know

JG What did he do before 1961, for a living?

MM Well, prior to the time I knew him he had just come back from California. He had spent alot of time in California and his mother always seemed to support him. He lived with his mother and stepfather and she gave him money; she bought his car.

JG Do you know his mother's name?

MM Yes, SIBYL (?) RIVIERE. She works for Boeing.

JG Oh, really, works for Boeing.

MM Yea

JG And how does she spell her last name - RIVIERE.

MM RIVIERE

JG Do you know where they live?

MM Yea, well she's divorced from him now. 124 Lake Avenue, Albert RIVIERE, I think the last I heard of her, she's at the cape.

JG Where is, where is, Lake Avenue?

MM In Metairie.

JG Oh, it is. And in 1961 is that where his mother lived?

MM Oh, yea - since the time I met him thats where they lived, one place. They own the - its apartments - 3 apartments, they live in the back.

JG Do you know the name of his stepfather?

MM ALBERT RIVIERE

? Is that the one who owns the construction company?

MM That's the relations.

JG 124 Lake Avenue

MM They live farther down the street.

JG Do you know who his mother's married to now?

MM It's PAUL RIVIERE, the one you're thinking of.

? Oh

JG I see.

MM Last I had heard of her she was working for Boeing at the Cape. She worked at Michoud and ah - then she left..

JG Did RIVIERE work for Michoud or just MRS. RIVIERE?

MM No, MRS. RIVIERE, he worked for the, for Louisiana Power and Light Company.

JG When he was out in California do you have any idea what city he was in? San Francisco or Los Angeles?

MM I think he went to this ah - aeronautical school..... aeronautical school.

? I can find out because I know a guy who met him when he was in California.

JG Could he be there in 1959?

MM I think '59 is when, it could have been because it was the later part of the year I met him. I went to school at LSU in New Orleans.

JG And he was

MM He said he had just come back and he had a Chrysler Imperial. When I knew him he had just sold his Chrysler.

JG Can you ah - mentioned California for several reasons, one of them is in 1959, Oswald was stationed at Marine Base at El Toro, California.

? I can find out what town it was because the boy I was talking to last night said that was where he first ran into him was in California.

JG Would you find it out?

? Yeah, I'll find it out.

MM Does he ah -

? Jerry

MM Jerry?

? Jerry Kelly.

MM Somebody else, that I met at the Town & Country he knew that ah -(inaudible)

JG It was some aeronautical school in California.

MM His mother, er was at.....(inaudible)

JG But what did he study at the aeronautical school, do you know? Was that where he got his electronic background?

MM No, I don't, I don't think so, you know, the impression he gave me he was going to school there and his mother was sending him money but he really didn't go he just took the money and he, you know, he had a motorcycle, I think, or he ran around with people that had motorcycles and he just slept all day and was up all night, you know,.....

JG Was GORDON ever..

MM ..stayed with the crowd.

JG Was GORDON ever in the service?

MM Uh, No.

JG Huh.

MM (inaudible)

JG Why not? I mean he is..

MM His mother says he has an acute asthma condition.

JG Is he, er do you know if GORDON knows any people that fool around with dope or pills or anything like that?

MM I don't know if he has but, er..

JG Some of his associates..

MM There would be.....(inaudible)... some people like VINCENT BONOMO, you know, he seemed to be in that situation.

JG He knew VINCENT BONOMO?

MM That is the reason I came in here two years ago.

JG What is?

MM To your office...

JG Oh.

MM ..was VINCENT.

JG Is that, is that the murder case, er..

? Yes, that's the murder case ..(inaudible)

JG Yes, that's the interesting thing about that case that do you know who showed up as MRS. BONOMO's attorney?

? DEAN ANDREWS?

JG No, DAVID FERRIE.

? Well!

JG You don't believe me? It's, well, it's in here, this... ..let's see....

JG Did GORDON know SMITH that far back?

MM Yeah, RICHIE was involved with RANDY and..

JG RICHIE, who is RICHIE?

MM RICHIE SCHMITT

JG SCHMITT, oh.

MM ..in an auto rambler show, a couple of auto rambler shows.

JG Didn't SCHMITT have a nickname, you know?

MM Yeah - they used to call him Juicy Mouth. (Laughing)

JG Juicy Lips?

MM Or Juicy, or Juicy Mouth. (Laughing)

JG Upon arrival at the station, I am reading from the Police report of the RICHARD SCHMITT case, at the time MARION BONOMO was asked what happened to her car and she stated it was with her lawyer. She said that her lawyer's name was DAVID W. FERRIE of 3330 Louisiana Avenue Parkway.... Other cases in which he has been a doctor in which he has actually used the name DR. FERRIE and gone to the hospital. I don't think he has operated on anybody!

(Laughter)

MM They probably ran around and talked about it.

JG What was his connection with BONOMO?

MM He knew BONOMO before he met me and, er, he knew BUTCH, MARION, BONOMO's wife.

JG Um, hum.

MM ..and he talked about them a great deal and he had a thing going with BONOMO, I believe, fighting all the time. I only met, I met VINCENT once only or twice with, with BUTCH.

JG You know what...

MM My brother took them downtown.

JG You know what business BONOMO was in?

MM He was a fighter.

JG But I mean...

MM I don't know if he had this business.

JG You know what business SCHMITT was in?

MM Er, yeah, I know RICHIE, he was a car salesman.

JG Er, a few minutes ago I asked you if any of his associates had anything to do with dope or narcotics or pills or anything, and, er, what, what connection that you said BONOMO and SCHMITT had at that time.

MM They were very good friends, RICHIE and er...

JG But what connection did they have with dope or pills?

MM I don't know.

JG But you have, er, do you know of any people he associated with who gave the impression of knowing something about that world, or that...

MM The only time this came up was when he had tapped my phone. I was trying to, er, I was separated from him and then ALEXANDER and another detective from, I think from your office, taked to me and they said that he was involved in this down in the Quarter and I know he used to frequent the Quarter a lot but he always, you know, always never worked or anything like that by himself.

JG Where did he hang out in the Quarter when you were down there?

MM Er, I don't, I don't really know, I was never with him.

JG He never took you in the Quarter?

MM Well, yes, we went to the Quarter but it would be to, um, a barroom after a show to have a drink, you know, it was never, er, sit around and talk, we just, you know, after a date, just go and see what's happening.

JG Do you know anything about his operation of the Jamaica Lounge, about his role in that?

MM I know that, er, he was involved in it, you know. He came over with RANDY and tried to tell me about it, and that he had a Lounge, you know, big thing, but, er, from what I had heard he was, there were five people that had actually, had interest in it.

JG Do you know any of the five?

MM No.

JG Well, SCHMITT was one of them, don't you know?

MM Yes, that's right, RICHIE, SUZANNE, SUZANNE said about SONGY, right, and I heard later RICHIE, I heard on a newscast on network, on WWOM on the other business about RICHIE SCHMITT and I thought it was very funny.

JG Did he ever indicate who put up most of the money?

MM No, because at this time I was divorced from him, you see, but I had heard that he had found an angel, and of course I know for certain GORDON did not have any money to put up.

JG Was GORDON, more or less, did he appear to be the promoter of the place.

MM Wait a minute, er he and what's his name, SONGY, I was still with GORDON when SONGY first came back from, er, Okaree..

JG Came back from where?

MM ...and I had known him before.

JG Came back from where?

MM Okaree, Jamaica; its a playboy place and he had worked there, and he came over to the apartment and they started hanging out together, they were talking about oh, opening a topless club at where Solaris, across from the Monteleone Hotel, they were trying to lease that building for a topless club.

JG GORDON was involved in that?

MM Yes.

JG: About how long did he know SMITH as far as you know?

MM: As long as I've, as long as I've known GORDON I've heard about him.

JG: You say SMITH was in the automobile business. Do you know in what way?

MM: We used to see him at, in the daytime, go to a pancake house, Buck 49 on Canal Street, and RICHIE would come in, he was working with Lincoln Mercury and he'd come in from time to time.

JG: What kind of car does GORDON have now? Do you know?

MM: Uh, it's a Lincoln, the same Lincoln, black Lincoln.

JG: Black Lincoln?

MM: '61, '62, er '62 black Lincoln. He kept, he was over at the house on Saturday nights banging on the door. I never answered the door. He was in a Lincoln.

JG: Was this the kind of car he has had in recent years, just one car.

MM: He had another one in '57, it was green and then later he painted in black. His mother brought it, it's in her name, then he brought this other Lincoln. He had a Ford, a gray Ford, they were going to college and spent a few hundred dollars just to go back and forth to school. His mother brought that.

JG: Does he have a room-mate in this place he lives in the Quarter, do you know?

MM: I really don't know anything about it.

JG: Do you know, er, were you, what years were you married to him?

MM: Er, '64, I married him January of '64 and I left him around June and, er about, I think it was about a year later we had a reconciliation and er that didn't last very long, a few months.

JG: Can you recall what he... what GORDON was doing for a living in the summer of '63?

MM: No.

JG: You don't remember?

MM: I know for a time.. it was a long time after breaking up with him...(inaudible).. and that's when he'd kidnapped me and finally, you know, I married him after all that mess; I was working for Boeing.... I don't know.... I can't remember.

JG: You can't remember say in the summer or in the fall of '63 what he was doing? Can you remember who any of his associates were?

MM: If I... you know, if I knew what.. I just cannot remember, it's just always GORDON, you know, just for years and years and years so there is nothing really to separate it to make me really remember, you know.

JG: When you were....

MM: Only one time... was this 3 or 4 month period when I was at BOEING and I did manage to break off with him and I did.....(inaudible).. and he grabbed me and pulled

me in a car and drove around Audubon Park with a gun at my head and questioned me for a few hours.

JG GORDON did that? With a gun in your.. at your head?

MM Yes.

JG What year was that?

MM It has to be in '63, yes.

JG Can you remember whether it was summer or fall? Did he say he was going to kill you?

MM Well, he sure looked like he was going to.. he just put it right here and started questioning me about where I had gone and I had to give him a detailed account of where I was, when I sat, when I ate, you know, just completely reconstruct a day.

JG Do you think there is some question about GORDON's sanity sometimes? In this incident he is not normal.

MM Yes, yes definitely. That's why it was scaring, you see, I was upset after.. after he stopped.. and with the gun... I pretended I wasn't upset but I, you know, all the time I was very calm, and tried to look calm because I felt that if I 'd do anything or say anything it would set him off.

JG Did he say the gun was loaded?

MM I think it was.. the clip was in.

JG It looked like an automatic?

MM It was an automatic.

JG You said the clip was in...(inaudible).

MM It was a Gama or Rama.

JG A Gama?

MM Uh huh.

? L A M A?

MM L A..yes L L A M A.

? A .32?

MM Yes.

JG Not necessarily. Here's a Lama, one like this?

MM It looked bigger than that. I think there are seven... there are seven shells in that?

JG This is a 380. It's just slightly smaller than a 38 and that's a very light gun.

? You could get seven shells on a clip.

JG You see this is what you saw.. don't you see this on the side - L L A M A.

MM Yes that looks..yes that looks the same, yes.

? How do you know it contained seven shells?

MM He had mentioned it.

JG Don't pull the trigger. I think it's empty but it's just a bad habit.

? Yes, I believe that too.

JG We lose people that way! You say he told you there were seven shells in it?

MM He had mentioned...talked about the gun a few times and I think that he had mentioned it was seven.

JG Did he ever..

MM I thought there were always six in a clip but this one..

JG Did he ever mention the name to you, MANUEL GONZALES?

MM No.

JG Ever mention any Cuban names?

MM No.

JG Did he ever say where he got the gun, or why he had a gun?

MM Well I... they had a big thing going with VINCENT. He and VINCENT were always at it and.... he always seemed to be involved in some sort of mess or let everybody think he was, you know, psuedo gangster or something like that to impress everyone with his foolishness.

JG Can you remember about the time of the year that he took the...(inaudible).

MM No, but I think at the time when I talked to Mr. Carterson (sounds like)...I may have been more definite about it. Maybe he would still have that recording.

JG Well, did he come here direct from?

MM Oh yes, definitely, with my mother, and he told...

JG Did he take it to heart?

MM ..he said that he couldn't do anything because he'd have to really...he'd have to harm me in some way and not threaten me and he suggested at the time that I would just get a gun and learn how to use it.

JG Did you tell MIKE that he had a gun at your temple?

MM I told him at the time, yes.

JG I see, then..

MM And what happened to...the reason why I went to see him, this was.....I think this was after I was away from him for a while and I was coming home from my mother in the afternoon and he was waiting back at the house and he wanted to talk to me and I, you know, I just ignored him and.. I want to talk to you, it's urgent.. and he grabbed me by the arm and started pulling me.. and I...my stepfather came out then they had a fight, and he hit my dad and tried to kick him so that's why I filed a complaint against him. We had that complaint filed but that was..

JG Did anyone take a statement from you then?

MM I think at the Police Station on....

JG In connection with the gun?

MM ..on Rampart. No not the gun, that was.. that was earlier that happened earlier.

JG When you came to complain about the gun do you know if they took a statement from you?

MM When that happened I didn't go directly the next day and say that he put a gun to my head, and this was later when he had a fight with my father....

JG Oh, I see, but that was...

MM ...when I was explaining the things that had happened and I was scared, and I wanted him to leave me alone.

JG You came to our office then?

MM Yes, JACK ^{MURRAY?} ..(?).. had suggested to my mother..

JG I thought we would find it's a fact that your coming later....(?)...there's a big interlude...

MM Yes..

JG ..many times we don't take...

MM Yes..

JG Did anybody take a statement from you then?

MM I tried to file a Police bond against him, my father had one against him...and then later we were married and I dropped it...my father figured well, why keep the thing pending because...that's when he kidnapped me and...

JG Did the ...(?)... you filed describe the gun incident?

MM No, because there were no witnesses. This was just when he had attacked my father. That was always the thing. He always did things when people weren't around, he'd call my house and.....(?).... and take the phone off the receiver and start circling the block, you know, real fast, turning corners...on two wheels...

JG Was this why..was this why...

MM ..and I couldn't use my phone, my phone was out of commission.

JG Is this why GORDON sent you to get beat up every now and again, I know it seemed to be(?)....problem as far as getting beat up.

? Speaking of that; who was this boy he was going with?

MM GEORGE?

JG GEORGE, yes. He said...

MM Well GEORGE went to Court in the divorce...

? He said GEORGE had five boys work him up on Bourbon Street at the time. Do you know anything about that?

MM I understand it was LLOYD ROBERTSON (?) supposedly had him beaten up at one time over a club down there, 544.

JG 544 what?

MM The 544 Club at..he was checking it out, whether he was going to buy it, and he was checking it out, or he owned it or something and he was telling him about the people that were stealing, you know, what was going on, and they found out about it and beat him up. That was the impression I had about it.

JG He indicated WILLARD had had him beat up?

MM Not WILLARD but the people that he was telling about..

JG I see, 544 what street?

MM Bourbon.

JG He had a club on Bourbon?

MM He didn't have a club. WILLARD had some interest or was going to..

JG In Walter's(?) on Bourbon and Toulouse.

MM Right across from that new motel. Oh yes, (inaudible) that was the same thing with the (?)... Playboy or something....(inaudible)...stole some money from him...

JG Do you know anything about that burglary that he planned to....

MM I wasn't going with him at the time. But you see I had an injunction against him, a Court Order, when I was separated. He was not to harass me or threaten me in any way and I was dating GEORGE and we were coming home and he would wait behind a tree and he'd grab me and started a thing, you know, he'd...

JG Was GEORGE there at the time?

MM Yes, GEORGE was there and GEORGE picked him up and put him down and said "look, we'll just talk about it" and you know "I've promised her mother and father that she's out with me and I'll make certain that she gets home all right", you know and that "you're not going to bother her." And he said well, that's my wife you know. And he says well, I understand that he says, but there's an injunction against you and if you want to talk to her you talk to her through your attorney, you know, you can call her tomorrow but while I'm with her you're not going to do it and I'm going to see to it that she gets into the house O.K. So he just sort of eased the thing over, he talked to him because he was always, you know, he'd go into a rage, a complete rage and he would be capable of anything.

JG You don't know if he...

MM But it was always the threat of a gun, or a club or you know, he always would have the upper hand.

JG You don't think was in San Francisco much or Los Angeles. Did he ever mention it?

MM Um hum.

JG How about Fort Worth or Dallas?

MM He went to Texas at one time. He said he was checking into his father or something about his father, check into his real father's background.

JG Did he say what town he was going to? Can you remember the year?

MM This was before the World's Fair thing so it would have been around '63, some time in '63.

JG Was his real father's name NOVEL?

MM Yes.

JG In other words he was actually born with the name NOVEL?

MM Yes, I didn't know very much about his father. He used to say, you know, he had questions about his birth and I never did ask him about it.

JG Did he ever indicate what part of Texas it was he went to?

MM Just where the records would be, check the records.

JG Do you know how long he stayed there.

MM No. This period of time I think I was getting pretty successful being away from him.

JG Do you know if he ever knew a fellow by the name of BRACK RAWL (?) ?

MM No.

JG A fellow named WILSON?

MM No.

JG I don't suppose you know whether he knew JACK RUBY or not? JACK RUBY used to come to New Orleans quite often. He lived on Bourbon Street.

MM The officers told me at the time GORDON used to hang out at the Gunga Den with...

JG LARRY LAMOCA(?)

MM LARRY LAMOCA(?) and he said that it was, that they were going to get LARRY ..(inaudible).. at the fair, at the Bourbon Street Fair, so he was always down there. I never, you know, checked but he always used to talk about it but I never, you know, checked it out or anything.

JG Did GORDON know anybody connected with the AGVA - American Guild of Variety Artists?

MM I don't know. He probably would have to find out. He was very inquisitive about details in relationship to show business and, you know, it would be in connection with night clubs and the operation of night clubs, you know, acts in showbusiness, and...

JG What other places on Bourbon Street can you associate him with besides Walter's (?) and the Gunga Den.

MM Walter's?

JG Well, that's where WILLARD ROBINSON and GORDON..... (?)

MM I don't know, that was about what he said.

JG Has GORDON ever been to Las Vegas?

MM Yes.

JG Do you know when he went to Las Vegas?

MM While we were in New York he flew to Vegas and he wasn't there very long, to see a CY SAMUELS or something like that, in connection with his Viva Les Girls. They were going to have a Viva Les Girls at the Louisiana...

JG Do you know where he stayed at in Vegas?

MM I think it was Sands of the Sahara.

JG Do you know if he went to Chicago?

MM (inaudible)

JG Has he ever been to Cuba?

MM (inaudible)

JG Does he know anybody in the gambling business?

MM Oh, he was always talking about that. As a matter of fact this NATHAN BODY has a.....(?).....close to Mississippi.

JG NATHAN BODY?

MM NATHAN BODY.

JG B O D Y?

MM Um hum, and we had gone there one Sunday to look at the island(?) He was trying to talk to some people about having a sort of Vegas type operation and thought it was out of a Continental...I don't know.

JG Three mile....

MM Yes, three mile limit for gambling and when he mentioned that MR. BODY wasn't very interested, he just wanted development on the island, not gambling or the people that would bring into it....

JG Do you know any other people he knows in the gambling business?

MM No.

JG Did he ever go to Mobile very often?

MM He's been to Mobile...(inaudible).....something else he had, he did take, he took a plane and took ..\$J(?) to Mobile or Dolphin Island(?) or something out there, something about a drag strip.

JG Did ED go to any place like Mobile or...

MM He took a flight there.

JG A trip to Morgan City, Louisiana

MM (inaudible)

JG Do you know if he ever knew a fellow by the name of JOE PETERSON or JOE PICANTA.(?) ?

MM Who?

JG JOE PETERSON

MM Who?

JG JOE PICANTA(?), that's his other name, same man as JOE PETERSON.

MM -----

JG Do you know if he knew LEYTON MARTIN (?) He's a very blond, thin fellow, a young man who's a friend of ACHACHA and FERRIE, very young.

MM He never mentioned him.

JG Has GORDON ever mentioned anything about LEON OSWALD?

MM No, he has never talked about that at all....(inaudible)

JG The reason I said that was because some of these people that he knew have been seen with LEE OSWALD here in New Orleans.

MM He has never mentioned it. Just this time, you know, which would seem to have no connection to me.

JG He never mentioned anything about the Fair Play for Cuba activity?

MM Not after this...

JG How about before?

MM Just that at that time he wanted/^{you}to work for them as Secretary.

JG For the Cuban Liberation Democratic Fund. Did he indicate to you that, whether you would be paid or not?

MM They said that it would be something...donate your services...

JG GORDON wanted you to donate your services...

MM Someone had mentioned this, this Spanish man may have said something like that.

JG ACACHA?

MM No, this man, yes..(?)

JG Were there any other Cubans there that you can recall?

MM There was some younger men there but I didn't pay much attention to them.

JG Can you recall the man...

MM ...because they were sitting...I was sitting about in this position, they were over here and FERRIE was directly across from me so I was facing him and I was pretty much fascinated by him.

JG Can you recall a man named CARLOS TUIBODA?

MM (inaudible)

JG Do you know if GORDON ever visited the private detective's office of GUY BANNISTER (?). Its at Lafayette and Camp where the old Post Office was?

MM No.

JG Did you ever go the headquarters of the Cuban Liberation Democratic Front?

MM No, I never did.

JG Do you know where the headquarters was when....

MM I knew they had an office somewhere downtown..

JG It's on Camp Street.

MM ...but I never visited it.

JG Did he ever indicate to you how he got started with this Cuban movement?

MM I just assumed it was through ED BUTLER.

JG Did GORDON indicate to you in '61 that he was kind of a part of that Cuban Liberation Democratic Front?

MM No, I really didn't even know why we were there. I was anxious to leave and he just said we'll go in a few minutes and then just talked some more and the man talked and it was very.....(?) As a matter of fact we left there, there's someone who lives on that same street, but to the left, a real stout guy that races cars, and he used to race at.(?).. a lot. Is it HAMMOND, or something or LA PLACE. It was a race track by LA PLACE and we stopped in. His wife was there looking real pretty.....(inaudible).....and he was talking about a drag strip there.

JG This...(?)

MM This was the same night.

JG This car driver (?) was an American?

MM Oh yes, but this was in relation to a drag strip in La Place.

JG When you were at Lake Vista you were at ACACHA's which apparently was the place, did these men, ACACHA and FERRIE, did they seem to know GORDON? Did it seem like they had seen him before? This wasn't his first acquaintance with them?

MM I don't, I really don't....they talked at length so...

JG Do you remember what GORDON talked about, some of his electronic stuff?

MM No, electronics wasn't into it at that time, he was...

JG They talked about ammunition?

MM ... (inaudible) ... much later.

JG Did they talk about Cuba?

MM They talked about Cuba, Cuba and CASTRO.

JG In other words, this was before GORDON entered his electronics phase.

MM Oh yes.

JG And this was a Cuban phase, kind of.

MM Yes.

JG Was he very interested in the Cuban situation in '61?

MM No, he didn't seem to be, he was more interested in promoting some sort of a, something like BILLY ROSE or MIKE TODD, this was...

JG In late '61 though, when he was with ACACHA and FERRIE, about that time, he was talking..joining in the talk about Cuba wasn't he?

MM Um hm.

JG Did he seem interested in the subject?

MM He was interested in the money part about it, the idea that if you restore this that what could be monetarily derived from it.

JG In other words, if Cuba was regained and CASTRO was removed there was a great deal of money for everybody?

MM Yes, yes.

JG Did he feel like there were possibilities for him in that?

MM I don't think so. He listened to him but I don't think he really was that interested in it because he never talked about it, and something he was interested in he and RANDY would keep talking about for hours and hours.

JG What did he ever say about CASTRO when he talked about CASTRO..... (inaudible)..... he must have mentioned CASTRO at that time?

MM Just...he had this idea...he had read an article that he was on dope all the time and, you know, a real dope addict and just probably didn't know what he was doing and that the atrocities that he committed when he came from the hills, you know, was trying to take over Cuba.

JG Did he indicate anything specifically to suggest that these explosives were intended to kill FIDEL CASTRO?

MM It seemed like he didn't....

INVESTIGATION OF THE ASSASSINATION
OF PRESIDENT JOHN F. KENNEDY

HEARINGS
BEFORE THE
SELECT COMMITTEE ON ASSASSINATIONS
OF THE
U.S. HOUSE OF REPRESENTATIVES
NINETY-FIFTH CONGRESS
SECOND SESSION

SEPTEMBER 18, 19, 20, AND 21, 1978

VOLUME III

Printed for the use of the Select Committee on Assassinations



Mr. CORNWELL. What was the basic nature of your occupation between that date and 1963?

Senor AZCUE. I was an architect in Mexico before the triumph of the revolution. At the time the revolution triumphed I was requested to take charge of the Cuban consulate in Mexico City.

~~Mr. CORNWELL. For how long a period of time or until what date did you hold that position?~~

Senor AZCUE. Until November 18, 1963, though since the month of September of 1963 I had started to turn over affairs to the new consul who was to replace me, Mr. Alfredo Mirabal.

~~Mr. CORNWELL. And on November 18, 1963, when you did ultimately turn over that position to Senor Mirabal, where did you go?~~

Senor AZCUE. I went directly and definitively to Havana.

Mr. CORNWELL. I would like to direct your attention to an exhibit which has been marked for identification as JFK exhibit F-408. That exhibit is provided in an enlargement form, and a photograph of it in a smaller form has been handed to the witness.

Can you tell us what type of document that is?

Senor AZCUE. This form is a request that was given to foreigners who approached the consulate requesting a visa to travel to Cuba.

Mr. CORNWELL. May we have that exhibit admitted into evidence, Mr. Chairman?

Chairman STOKES. Without objection, it may be entered in the record at this point.

[The information follows:]

REPUBLICA DE CUBA, AERICO, D.F.

Requisito de visa No. 777

Fecha: 10 de octubre de 1963

Nombre: Mr. Donald

Profesión: Comerciante

Fecha y lugar de nacimiento: 19 de octubre de 1928, New York, N.Y.

Pasaporte No. 3-002215

Permiso de entrada: 10 de octubre de 1963, L.A., U.S.A.

Ocupación (expresando empresa para la que trabaja): Comerciante

Estancias anteriores en Cuba: ---

Motivos de las estancias anteriores: ---

Familiares o parientes conocidos residentes en Cuba: ---

10 OCT 1963

¿Ha sido investigado desde Cuba? (Si) (No): (No)

Con qué objeto? ---

Cuál es el motivo del viaje propuesto? Visita a familiares para la familia

Origen: ---

¿Es el mismo? 2 veces y al momento del tiempo

Fecha propuesta de llegada a Cuba: 10 de octubre de 1963

Dirección en Cuba: ---

Lee R. Davis
(Firma del interesado)

PARA USO DE LA MISIÓN

OBSERVACIONES AL REQUISITO de visa por el Sr. R. Davis, Comisionado de la Misión, en New York, N.Y., el 10 de octubre de 1963, que allí se presentó con una fotografía reciente, el pasaporte No. 3-002215, que se expide en New York, N.Y., y las dos fotografías mencionadas y esta de sustitución. Se presentó en la Misión de la U.S.A. en New York, N.Y., el 10 de octubre de 1963, y se le otorgó el pasaporte No. 3-002215, que expira el 10 de octubre de 1963, y se le otorgó el pasaporte No. 3-002215, que expira el 10 de octubre de 1963.

agf/af

Mr. CORNWELL. Senor Azcue, can you tell us, do you recognize that document?

Senor AZCUE. Yes; it is a document that we used at the consulate to be completed at the request of the applicant.

Mr. CORNWELL. The document bears the date 1963. Would you tell us what function that document served during that period of time.

Senor AZCUE. This document?

Mr. CORNWELL. That is correct.

Senor AZCUE. We had large amounts of printed forms of this nature, of these applications, and they had to be completed in sextuplicate, that is to say six copies of this document, to which were attached their photographs. They had to affix their signatures, as well as provide all the detailed information that was required to accompany the request.

Mr. CORNWELL. Senor Azcue, this particular document bears the name Lee Harvey Oswald, and the date September 27, 1963. Do you recall the occasion upon which this application was filed with your consulate?

Senor AZCUE. Fine. This gentleman wants me to narrate the antecedents of the visits of this individual to the consulate. Is that the nature of the question?

Mr. CORNWELL. That is correct. If you recall the occasion on which this specific application was filed, would you describe that occasion for us.

Senor AZCUE. Certainly, with pleasure. Yes, this gentleman appeared on the date indicated at the consulate, requesting a visa to travel to Cuba. This gentleman was referred to, as was the usual practice in the consulate, to Mrs. Sylvia Duran, a Mexican citizen, who was responsible for handling these contacts with persons applying for such visas.

Mr. CORNWELL. Senor Azcue, in a previous interview with the staff you stated that the very first occasion to your memory on which you saw this individual was 1 to 2 days before the date on this application. Is that still accurate to the best of your memory?

Senor AZCUE. It is something that I cannot state categorically. I cannot state whether it was on the very same day, a day before, or several days before, and I am in a position to explain why.

Mr. CORNWELL. Please do.

Senor AZCUE. He approaches us. The secretary normally takes care of the case. There is no need for me personally to go out to see him unless he specifically requests that I do so, as a special case, that he requests either my presence or the presence of another Cuban consul responsible. He did so. He requested my presence because when he initially formulated the application with the secretary, the secretary explained to him all of the requirements that he would have to fulfill in order to obtain the visa. And as he was carrying along certain documents which he believed would be sufficient for the visa, and the secretary could not resolve the case, he then calls upon me to see whether I, upon examination of those documents, can proceed to issue the visa immediately. I answered negatively.

The documents that he submits are not enough. He is exhibiting or producing documents such as, one, attesting to his membership

SENOR AZCUE. "...

in the U.S. Communist Party. Also another indicating that he is a member of the Fair Play for Cuba Committee. Also another document indicating his residence in the Soviet Union, as well as a marriage certificate to a Soviet citizen.

"Upon presentation of these documents, he thinks that I will be able to solve his problem and grant him a visa.

"I at that time tell him that this is not sufficient; that I must request authorization from the Cuban Government. And at that point he agrees to proceed to fill the application out in order to process the visa.

"At that point, he leaves the consulate, conceivably to look for some photographs. One could think whether he returned on that very same date with the photographs; it is possible that he might have returned on that very same date with the photographs, or that he might have returned the following day. ..."

As far as the date that appears herein, and bearing in mind that I received him on three occasions, maybe it would be possible to determine that on this very same date, it is possible, I cannot fully guarantee this, it is possible that on that same day he might have made the first two visits to the consulate; one during the morning very early, and the second one a little later, bringing the photographs in order to complete the application.

There is a sufficient time for such a thing.

Mr. CORNWELL. Was the first visit of this man that you have just described to us during the normal working hours at the consulate?

Senor AZCUE. Yes, without a doubt. The consulate opened at 10 in the morning and closed at 2.

Mr. CORNWELL. Directing your attention, then, to the second occasion on which, as you have just described, the individual returned with photographs which could be attached to the visa application, what occurred on that second occasion?

"Senor AZCUE. I did not assist. I was not present at the very time when the secretary receives the photograph and fills the documents. That is a function that pertains properly to her. He very probably insisted once again on the need to proceed urgently to Cuba or to transit Cuba."

As the amount of time required to process this document by our own Government was one that I could not predetermine, it could be a matter of 15 days, 20 days, or the response could be negative, during this second visit that he makes to me I bring up or note that if he already had a visa to go to the Soviet Union, I would be in a position to grant him a visa to Cuba without the need to consult my Government, in terms of a transit to the Soviet Union.

This should have been clearly stated or established during the course of the second visit that he made. Whether it might have been on the same day or 2 days thereafter, I tend to believe that it will have been on the date that appears on the application, that is to say on the 27th.

Mr. CORNWELL. So the second occasion that you have just described would have been the date on the visa application, September 27, is that correct?

Senor AZCUE. That is very correct.

Mr. CORNWELL. At the termination of the conversation on this occasion, what if anything did the individual do?

Ship selection?
How do (B)
single-spec.

Leave out my black underline.

SENOR AZCUE. ...

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Senor AZCUE. I believe, and this is something I think, that he left or withdrew from the consulate, and we can imagine or conclude that he attempted to obtain a visa from the Soviet Union, because he was a resident of the Soviet Union and he was married to a Soviet citizen, according to what he stated.

Mr. CORNWELL. After he left on this second occasion, did you have any conversations with the Soviet Embassy about this routine, in other words, about the possibility of him obtaining a visa from the Soviet Embassy?

Senor AZCUE. I don't know whether it was that very same day or on the following day. A few years have gone by since, and it is very difficult to determine or recall exactly the manner in which the events occurred exactly. It is possible to reconstruct a sequence.

It could have been that very same day or the following day. But obviously if the first two visits took place on the 27th, the third visit would have had to take place on the following day, because in and during the same day it is not possible to complete three visits that are separated by time, and at the same time to undertake the necessary actions to obtain the photographs we needed.

In fact, after he left the consulate, I received a telephone call from the consulate of the Soviet Union. I cannot guarantee whether it was on that very same day or on the following day. But whatever day it might have been, the consulate of the Soviet Union gets in touch with me over the phone. And the consul tells me that apparently the documents that he is exhibiting or producing attesting to his residence in the Soviet Union and his marriage certificate with the Soviet citizen are apparently legal, are correct, and he believes that they are correct. But without a doubt he cannot issue the visa without consulting Moscow.

Consequently, I cannot, in turn, grant him a visa to transit Cuba without consulting the Government. That was the content of my telephone conversation with the Soviet consulate.

Mr. CORNWELL. After that conversation, did you again see the individual, did he return to the consulate?

Senor AZCUE. Yes, sir. That was the third and last time I saw him. He possibly thinking that his documents had been legalized orally, verbally, that I would consequently change my attitude and in view of the legality of the document would grant him the visa; these were his hopes. And in addition one noticed that he was very anxious that we grant him the visa, because we never had any individual that was so insistent or persistent, in spite of our refusals which were logical and legal.

Mr. CORNWELL. Did all three of these visits occur during normal working hours at the consulate?

Senor AZCUE. We never received anybody, any individual, outside these regular office hours.

Mr. CORNWELL. As I understood your testimony, the first visit may or may not have been on September 27. The second visit was most probably on September 27. And the third visit would have been most probably on a day afterward, is that correct?

Senor AZCUE. That is correct. I believe that on the 27th, that was the day that the application was completed. I have no doubt about it.

SENOR AZCUE. "..."

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The first visit, however, could have been that very same day, earlier in the day. And the third visit could have taken place the following day or could have been on the same 27th if the first visit had taken place on the 26th.

But my private opinion, the first two visits took place on the 27th and the last one, after my conversation with the Soviet consul, was on the following day, that is to say September 28.

I believe this would be the most reasonable thing if one were to analyze it.

Mr. CORNWELL. September 27, 1963, was a Friday. Does that mean that the third visit could have occurred on the following Saturday?

Senor AZCUE. On Saturday, exactly.

Mr. CORNWELL. The consulate was open on Saturday.

Senor AZCUE. Saturday morning—not open to the public.

Mr. CORNWELL. Would you tell us how the conversation on the third visit ended.

Senor AZCUE. He had great hopes that I would grant him the visa in transit. When I told him no, that if the Soviet Union does not grant him the visa as destination of his trip, I cannot grant him an in-transit visa to Cuba without consulting my government.

He always had a face which reflected unhappiness. He was never friendly. He was persistent. And he was not pleasant.

So on the last visit, when he loses the opportunity to obtain the visa, he gets very worked up. And then in English, which is a language that I have not full command, and all our conversations took place in English, and with great effort on my part because it is a language that I do not have full command of, but I do hear him make statements that are directed against us, and he accuses us of being bureaucrats, and in a very discourteous manner.

At that point I also become upset and I tell him to leave the consulate, maybe somewhat violently or emotionally. Then he leaves the consulate, and he seems to be mumbling to himself, and he slams the door, also in a very discourteous manner.

That was the last time we saw him around.

Mr. CORNWELL. Was he with anyone on any of these occasions?

Senor AZCUE. With my colleague, Mirabal, who probably was always with me, because I was together with him. I was the exiting consul and he was the new consul. I am handling this case because I had a better knowledge of the English language than he did. But we were both handling the case, he in order to become more familiar with the situation and I also in order to train him.

So this was a colleague of mine who saw him, how many times I don't know, whether on one or two or all three occasions; he was a colleague who was present there, and I know that he also saw him.

And in addition to Consul Mirabal, he was also seen by the secretary, because she was the one who took care of his application.

The three of us were the only ones who were able to see Oswald, nobody else. He could not have seen anybody else, because the business that brought him to us was one that was of the exclusive responsibility of the consulate. And therein the only ones present were the three of us.

Mr. CORNWELL. Was the individual who came to your consulate on these three occasions accompanied by any other persons? Did anyone come with him?

Senor AZCUE. I never saw. The private area of the consulate, from this private area it is difficult to observe who comes in from the street. My secretary from the chancery, maybe she was able to see. But whenever I emerged from that area, and to the chancery, I always saw him alone.

Mr. CORNWELL. Did he say anything in any of the conversations with you which would have indicated that he either had a companion with him in Mexico City or that he knew any persons who lived in Mexico City?

Senor AZCUE. No, never. We did not hold any conversations other than those directly related to the visa.

Mr. CORNWELL. If I could direct your attention again to the JFK exhibit F-408, I would like to ask you first, was the document signed in your presence?

Senor AZCUE. No. It is not necessary. It is never necessary. This is a document that is provided to him by the secretary. It is filled in by the secretary. She affixes the photograph, turns it over to him, and right there he signs, until it is sent, forwarded to Cuba, through the pouch.

Mr. CORNWELL. Would it have been necessary, under the usual custom and practice of your office at that time, for the document to have been signed on the premises of the consulate?

Senor AZCUE. This document or this application does not leave the desk of the secretary. She types it out and places the photograph, places the seal, and hands it over for the individual's signature.

Mr. CORNWELL. You told us earlier that the normal procedure for the preparation of such applications was that more than one copy of the document was made, is that correct?

Senor AZCUE. Yes, six. Six photographs, six signatures, and six copies of the application is complete.

Mr. CORNWELL. Do you feel certain about your memory today as to the number of copies that are made or were made in 1963?

Senor AZCUE. Yes, absolutely. There was never an exception made. They come already together in a bunch.

Mr. CORNWELL. The copies as opposed to the original, the carbon copies, were they signed separately or was the carbon paper used to transfer a signature from one to the other?

Senor AZCUE. No, one by one, because the paper is very thick. This is mimeograph-type paper.

Chairman STOKES. Will counsel suspend for a moment? I think this would be an appropriate place for us to take a 5-minute recess at this time. The Chair requests that as the witness departs from the room, that all persons remain in their seats please until the witness has left the room after which we will have a 5-minute recess.

[A brief recess was taken.]

Chairman STOKES. The committee will come to order.

All persons in the hearing room are requested to remain in their seats while the witness is being brought in to the witness table.

The Chair recognizes counsel for the committee, Mr. Cornwell.

Mr. CORNWELL. Thank you, Mr. Chairman.

Before we begin again, I believe that we neglected to have the interpreter identify himself for the record.

Would you do so?

Mr. HERVAS. My name is Anthony J. H-e-r-v-a-s.

Mr. CORNWELL. Thank you.

Senor Azcue, I would like at this time to show you JFK exhibit F-407. For the record, that would appear to be a carbon copy of the previous JFK exhibit F-408. The previous JFK exhibit, F-408, is a photograph of a visa application which the staff of this committee took while they were in Cuba this year. It was taken of a document which was provided to us by the Cuban Government in an original form. We were allowed to inspect the original and to photograph it.

The exhibit which we just placed on the easel, JFK F-407, is a photograph of a visa application which was provided to the Warren Commission in 1964 by the Cuban Government. As you can tell, the writing on JFK F-407 appears to be somewhat displaced on the lines; part of it sitting directly on top of lines instead of resting over them as you would expect, and otherwise its content appears to be virtually identical to 408.

Would the two documents in that form have been expected, based upon the usual procedures in effect at the consulate in 1963?

Mr. HERVAS. May I ask a question? Did you say would the two documents have been expected or inspected?

Mr. CORNWELL. Expected to be in that form with those type of variations based upon the procedures in effect at the consulate in 1963?

Senor AZCUE. Do you have some other copy of the actual size that I could be able to look at or analyze because from this distance it is for me very difficult to see the exhibit on the easel.

Mr. CORNWELL. Senor Azcue, would you like to go to the easel to get a better picture of the blowups? Do the representatives from the National Archives have a small photograph of that document with them here today?

OK, we do have a smaller photograph we will show the witness. It is also marked for identification as JFK F-407.

Senor AZCUE. As I stated before, the paper on which the application is printed is a very thick or heavy paper. So it is not possible to prepare six copies at one time, not even three in an ordinary typewriter such as the one Sylvia Duran had in the consulate. Conceivably, she prepared them two at a time, an original and one copy, an original and one copy, an original and one copy.

So conceivably it is possible that there be some differences between some of them, between three, for instance.

Mr. CORNWELL. But at any rate your examination of the two documents would indicate that JFK F-407 is a carbon copy of the original JFK-408; is that correct?

Senor AZCUE. I am not an expert on these matters, but any one of you could—and I cannot see very well either and the quality of the copy is not very clear. However, in looking at these two documents I note that the words appear exactly one on top of the other in both documents in the same places.

So, consequently, it seems reasonable to conclude that the copy, that the second exhibit constitutes a copy of the first one. It would be very difficult to place them in separate.

In spite of my limitations, I believe I can affirm that this one is the original and this other one is the copy. One does notice, if one analyzes the margin on the right side, that the text on both copies coincides perfectly one with the other. That is very difficult to do otherwise.

Mr. CORNWELL. "Senor Azcue, the pictures on the upper lefthand portion of each document would appear to be of the same individual; is that correct?"

Senor AZCUE. "Yes, sir."

Mr. CORNWELL. "Do those pictures of that individual appear to you to be the same individual who visited the consulate in Mexico City on the occasions you have previously described to us?"

Senor AZCUE. "Truly, this photograph is one that I saw for the first time when the honorable U.S. committee members came to Cuba in April of this year, and I was surprised that I believe that it was not the same person. Fifteen years had gone by so it is very difficult for me to be in a position to guarantee it in a categorical form."

~~"But my belief is that this gentleman was not, is not, the person or the individual who went to the consulate."~~

Mr. CORNWELL. Directing your attention to the period of time immediately after the assassination, the day of the assassination or the day after the assassination, did you during that period of time have an occasion to see pictures of the alleged assassin in the newspapers or to observe on television the man identified at that time as Lee Harvey Oswald?"

Senor AZCUE. "Yes, sir, not so close to the date, not in the first few days, not immediately thereafter. Some time I calculate approximately—and I say this because I am not a great movie fan, but it was in mid-December approximately—I saw at that time the film in which Ruby appears assassinating the Oswald who was there, and I was not able to identify him and only 2 months had gone by since I had seen the Oswald who appeared at the consulate. And I had a clear mental picture because we had had an unpleasant discussion and he had not been very pleasant to me and I did not recognize when I first saw him. I did not recognize Oswald."

~~"The man who went to the consulate was a man over 30 years of age and very thin, very thin faced. And the individual I saw in the movie was a young man, considerably younger, and a fuller face."~~

Mr. CORNWELL. "What color hair did the individual have to the best of your memory who visited the consulate?"

Senor AZCUE. "He was blond, dark blond."

Mr. CORNWELL. "Did the individual you saw in the movie, the person who was killed by Jack Ruby, resemble more closely the individual in these photographs to your memory than the individual who visited the consulate?"

Senor AZCUE. "I believe so."

Mr. CORNWELL. I would like to show you JFK exhibit F-434. Do the representatives from the National Archives have the original or a small photograph of that exhibit?

Chairman STOKES. Without objection it may be entered into evidence.

JFK EXHIBIT F-407

Mr. CORNWELL. That is a passport. May we have that exhibit admitted into evidence, Mr. Chairman, JFK F-434?

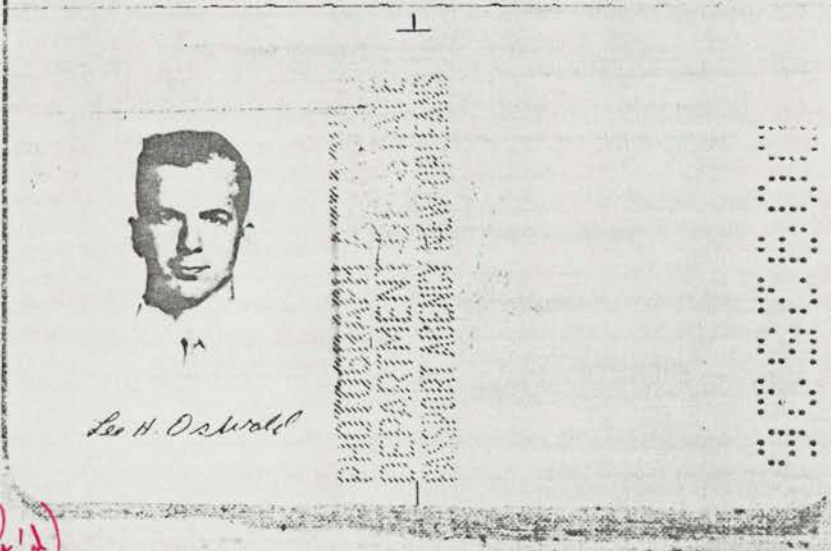
Chairman STOKES. Without objection it may be entered into evidence.

[The information follows:]

WARNING—ALTERATION, ADDITION OR MUTILATION OF ENTRIES IS PROHIBITED
ANY UNOFFICIAL CHANGE WILL RENDER THIS PASSPORT INVALID.

NAME LEE HARVEY OSWALD		BIRTHPLACE LOUISIANA, U.S.A.	
BIRTH DATE OCTOBER 18, 1959		EYES GREY	
HEIGHT 5 FT 11 INCHES		HAIR BROWN	
WIFE X X X		ISSUE DATE JUNE 25, 1963	
MINORS X X X		PASSPORT RENEWAL	
SIGNATURE OF BEARER			

IMPORTANT: UNLESS OTHERWISE LIMITED
THIS PASSPORT EXPIRES THREE YEARS FROM ISSUE DATE.
IF RENEWED, IT EXPIRES FIVE YEARS FROM ISSUE DATE.



(F)
(Cont'd)

JFK EXHIBIT F-434

Mr. CORNWELL: "Did the individual who visited the consulate look like that individual?"

Senor AZCUE: "No."

Mr. CORNWELL: "What differences were there?"

Senor AZCUE: "Many differences. The individual who visited the consulate is one whose physiognomy or whose face I recall very clearly. He had a hard face. He had very straight eyebrows, cold, hard, and straight eyes. His cheeks were thin. His nose was very straight and pointed. This gentleman looks like he is somewhat heavier, more filled, his eyes are at an angle with the outside of his

(K) Cont'd

~~eye, at an angle with his face. I would have never identified him or recognized him.~~

I believe I can recall with fairly good accuracy the individual in such a way that I could recognize him now in a group of 100, that is better than a photograph of him because obviously during a period of 15 years he might change. I think I could recognize him, and this is not him.

Mr. CORNWELL. We would like to show you what has been previously admitted into evidence in this case as Exhibit 194. As you can see, Senor Azcue, the pictures on the right are simply blowups of the same visa application, but I would like to direct your attention to the two pictures on the left which come from photographs taken by the Dallas Police Department.

I ask you if that individual looks like the man who visited the consulate?

Senor AZCUE. ~~I would have never recognized him as I did not recognize him in the movie where he dies, and I can, however, identify him as or think of him as the person who was killed or assassinated by Ruby. It is a question of personal evaluation on my part. But it is very clearly imprinted.~~

Mr. CORNWELL. The staff of the committee has had an opportunity to speak to Mrs. Sylvia Duran, and during the interview with her she expressed no doubt about the fact that the person who was killed in Dallas by Jack Ruby was the individual who visited the consulate.

~~Do you have any reason to question her memory or the reason that her memory might differ from yours?~~

Senor AZCUE. Categorically, I could not affirm it without any doubt. However, it is possible that she might be more susceptible to impression or more impressionable than I. I remember what I saw on the film and also what I saw on TV later or maybe before. ~~I remember that moment when he was killed and I remember I did not recognize him. I did not have any prejudices or preconceptions.~~

I wanted to recognize, however, only 2 months had gone by. It was between September and November. At that time I was much younger. That was 15 years ago, and I think that because of my own profession I probably had better eyes. And because of the impression that was made by this person who visited the consulate, for these reasons, maybe my version is correct or more correct.

Mr. CORNWELL. Thank you. I have no further questions.

Chairman STOKES. At this point the procedure will be as follows: The Chair will recognize the gentleman from North Carolina, chairman of the Kennedy subcommittee, Mr. Preyer, for such time as he may consume, after which the committee will operate under the 5-minute rule.

The Chair recognizes Mr. Preyer.

Mr. PREYER. Thank you, Mr. Chairman.

Mr. Azcue, it is good to see you again.

As I understand it, at the time Lee Harvey Oswald visited the consul in Mexico there were three people who could have seen him: yourself, Sylvia Duran and Mr. Mirabal. Is that correct?

Senor AZCUE. That is correct.

Mr. PREYER. And you were the consul at that time and Mr. Mirabal was in training to replace you as consul?

Senor AZCUE. I would say it was the opposite. The consul who was already functioning as such was Mirabal. From the very time he arrived as a designated consul. When the consul arrives—of course, there could be two or three consuls—but when the consul arrives, he takes over the functions, the responsibilities, and I was turning over the official business of the consulate to him.

Mr. PREYER. What I was getting at was, you had been the consul before Mr. Mirabal arrived?

Senor AZCUE. Yes.

Mr. PREYER. Mr. Mirabal came to replace you as consul?

Senor AZCUE. Yes.

Mr. PREYER. At the time of the assassination on November 22, you were no longer in Mexico and Mr. Mirabal remained as the consul at that time; is that correct?

Senor AZCUE. I had already returned to Cuba and Mirabal had assumed the position of consul there alone.

Mr. PREYER. You returned to Cuba, as I understand it, on November 18, which was, of course, after your encounters with Oswald and before the assassination; is that correct?

Senor AZCUE. That was the case. I returned on November 18.

Mr. PREYER. Did your return to Cuba have anything to do with your encounters with Oswald or did it have anything to do with the assassination of President Kennedy?

Senor AZCUE. It was not related to any of those things. I returned to Cuba because all of my family was already there. As of June of that year I had been awaiting a consul to replace me because I already had a son studying in Havana and a son working there and already in June they had given me permission to return permanently to Cuba.

I was not able to return before because they were not sending me a consul to replace me, and the reason I did not leave immediately upon Mr. Mirabal's arrival was, first, because I had to train him. He did not have any experience in the handling of consular affairs there, and, second, because there was a meeting or congress of consuls being held at that time and I was asked to stay. This was because of my connections developed over the 5 years that I had spent there.

Mr. PREYER. So that it is fair to sum up your answer by saying you were not recalled by the Cuban Government, but, you, at your request, returned to Cuba?

Mr. HERVAS. Excuse me, sir, did you say at your wish?

Mr. PREYER. Yes, at his wish.

Senor AZCUE. I cannot say it was at my wish exclusively. I need the permission of the Government of Cuba, but I had requested my return in June because, as I noted previously, my sons were back in Havana. One was already working. One was studying there. I was then alone in Mexico with my smaller daughter, and I also wanted her to study in Cuba. I wanted to return there.

Mr. PREYER. I would like to turn to the visa application, the JFK exhibit F-408, for a moment.

In the middle of that document, over on the right-hand side, there is a printed date that says October 10, 1963. I don't believe there has been any discussion about that as yet.

Could you tell us what that date is?

Senor AZCUE. I will relate the manner in which I believe that appeared. We sent, of the six copies of the application with photographs, five to Havana. Those are distributed by the Ministry of Foreign Affairs to different organizations in government, different entities, and these receive different copies of the document. Immigration possibly receives two copies. The Interior Ministry receives a copy. Each organization receiving a copy might possibly stamp the date of receipt of the document on such a document. One organization in this case must have stamped that date on the document. On the other document, the organization probably did not have its routine practice to date such document because it was not a rigid requirement.

Mr. PREYER. So that this was a date stamped on the document in Cuba.

Senor AZCUE. I believe that that is so, because if we received the reapplication on 27th, we never hold on to or retain, in order to protect the interest of the applicant, the document for such a long period of time before forwarding it to Cuba. We will be mailing it in the next mail departure, 2 or 3 days at most, and this date, October 10, corresponds more closely to what I had just indicated, that is, to the distribution of the correspondence to the different entities, where they are supposed to receive copies of this document, that is, 13 days thereafter.

Mr. PREYER. So it does not indicate that Lee Harvey Oswald was in Mexico on October 10.

Senor AZCUE. No; in no manner. He never returned to the consulate. We never saw him again. This date is completely independent of Mr. Oswald. This is an internal matter.

Mr. PREYER. Looking again at this document, the visa application form, doesn't it indicate on this form how long Oswald wanted to stay in Cuba?

Senor AZCUE. Here it should be stated. Sometimes we included it, 2 weeks, and, if possible, a longer period of time.

Mr. PREYER. Does it also indicate when Oswald wanted to leave for Cuba?

Senor AZCUE. Proposed date of arrival in Cuba, September 30, 1963.

Mr. PREYER. That was just 3 days after he applied for the visa, and I believe you have testified earlier today that you had never seen anyone so persistent in seeking a visa.

Did Oswald tell you why he was in such a hurry to get to Cuba?

Senor AZCUE. None whatsoever. He arrived there convinced that with the documents that he exhibited at the time, I would issue the visa immediately, and one can analyze the fact that if he had a great need to go to the Soviet Union, he would have chosen the shortest route, and that was not through Cuba.

Mr. PREYER. But he gave you no explanation of why he was in such a hurry, why he was so anxious to go to Cuba?

Senor AZCUE. I do not recall it, and it is hard to find a reasonable explanation, because if he is in a hurry, he can go through any other country.

Mr. PREYER. Down in the right-hand corner of the visa application there is a signature.

Is that your signature?

Senor AZCUE. No.

Mr. PREYER. Is it Sylvia Duran's signature?

Senor AZCUE. It is a signature, and we have been able to check it thereafter, of Alfredo Mirabal, who, as I have already mentioned earlier, he already was empowered as a consul. He had already been named or appointed consul.

Mr. PREYER. So it is Mr. Mirabal's signature.

Just above that signature there is a section, a printed section, that has the title "Observations."

Now you have testified, in general, as to what those observations were, but I wonder if you could read out loud for us, for the sake of the record, what that section says.

Senor AZCUE. The applicant states that he is a member of the U.S. Communist Party and also the secretary of the Fair Play for Cuba Committee in New Orleans, and that he lived in the Soviet Union from October 1959, that he is married to a Soviet citizen. He showed documents certifying that he was a member of the organizations mentioned, as well as a marriage certificate.

He went to the Soviet Embassy in this city requesting that his visa be forwarded to their embassy in Cuba. We called the Soviet consulate, and they responded that they had to obtain, they have to await authorization from Moscow to issue the visa, and that it would take approximately 4 months.

This is the very same thing I told the members of your committee in Havana in April without having seen this document before.

Mr. PREYER. This section of the application was not filled in by you?

Senor AZCUE. No, no, I had never seen it. This was made or prepared by Sylvia Duran, and it was signed by Mirabal, as it appears here. I repeat once again that the first time I saw this document was when the committee showed it to me in April.

Mr. PREYER. Is there anything in those observations that would make you think that the person who wrote them believed that Oswald would be given a visa?

Senor AZCUE. Probably no, this is something that is written or addressed to Cuba, all of the information that we can provide Cuba, but we do not prejudice what Cuba is going to determine, even if we may have an interest in seeing something resolved.

Mr. PREYER. Incidentally, to clear up one point on that, I believe you testified this morning that you initiated the call to the Soviet Embassy.

No, I'm afraid I have that just reversed. I believe this morning you testified that it was the Soviet Embassy that called you, but in the observations it states you initiated the call to the Soviet Embassy.

Would you like to clarify that point?

Senor AZCUE. It is relatively easy, I believe, if one analyzes it. Conceivably, I was under the impression that the Soviet Embassy had called me because I was told to pick up the telephone. I did not call. It is possible, however, that at Oswald's request, Sylvia might have called the Embassy and then would have transferred the call to me, and thereafter I was under the impression that it was the Soviet Embassy that had called me, and I was always under that

impression. But it is possible that she might have initiated the call and thereafter transferred the call to me.

Mr. PREYER. One final question.

Going back to the observations written on the bottom of the application, written by Sylvia Duran, in your opinion, did Sylvia Duran ever pressure you to grant the visa or encourage you to grant the visa to Oswald?

Senor AZCUE. She, the poor woman, was in no position to pressure me. She might have been in a position to make a personal recommendation, and the recommendation was not a personal matter.

Yet she might have believed that because of the fact that he was a resident in the Soviet Union and he was a member of the North American Communist Party, she might have believed that we might have been in a position to make an exception, but this is simply as a comment, a possible comment. She did not exert pressure or any such thing.

Mr. PREYER. Did she make any personal recommendation or did she evidence any unusual interest in Oswald's case?

Senor AZCUE. No; she might have thought that we might be in a position to grant him a visa because of his personal conditions or circumstances, not for any reason of friendship. It wasn't any such thing. She never spoke again about him, nor did we ever speak about him. As in the case of many of the hundreds of applicants who come through a consulate, we see them at that time, and thereafter we never remember them again or discuss them again. And if it hadn't been for the unfortunate incident, I would have by now completely forgotten about this gentleman.

Mr. PREYER. After Oswald visited you the first time, that visit ended when you sent him out to have a photograph taken, as I understand it.

Was there a place nearby where he could have had the photograph taken?

Senor AZCUE. Yes, yes, about four or five blocks away in a street known as Calzada de Tacubaya. There are photographic studios. Possibly Sylvia might have pointed out to him where he could obtain the photographs, or maybe he already had the photos.

Mr. PREYER. Well, in the photographs on the application, and also in the passport, Oswald appears to have on a tie and a sweater. How was he dressed when he came to the Embassy, to the consulate?

Senor AZCUE. I always imagine him or visualize him as wearing a suit, coat and pants, trousers, with a pattern of crossed lines, not very clear design. Blue, some reddish. I never conceived of him or visualized him wearing a light sweater.

When I saw this photograph in April of this year, I also noticed that the clothing he was wearing was not the same.

Mr. PREYER. So that the clothing he was wearing in the photographs was not similar to that which he was wearing when he actually visited you in the Embassy.

Senor AZCUE. I am almost in a position to assure that.

Mr. PREYER. When he returned with the photographs and with his application, visa application form, and his passport pictures,

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would you have looked at the pictures on the visa application and on the passport?

Senor AZCUE. No, I did not see the photograph, nor did I witness the preparation of the form. I did not see the photograph at that time. I only saw this photograph last April, when they came to Cuba.

Mr. PREYER. So that at the time of processing his visa and the passport, you never looked at the photographs, you never compared them with the man standing before you.

Senor AZCUE. No, I was never present during the preparation of this form nor of the affixing of the photograph. And it is also signed by Mirabal. And in the normal course of business this is a matter that goes to Cuba. It is generally kept until it is prepared for shipment in the next plane, outgoing plane, and there was no reason for me to go back searching for this form.

(1) Mr. PREYER. You have indicated to us that you don't believe the man whose photograph appears on the visa application and the passport was the same man who appeared before you in the consulate. Have you ever seen a photograph of the man you believed to have appeared before you in the consulate?

Senor AZCUE. Never. I shall explain. The committee brought to me an album with many photographs. I shall try to explain. It is very possible that amongst all of those photographs which were made available to us by those persons who took pictures of every person that went near the consulate or the Embassy and that were contained in those that I was shown, it is very difficult when I consider all of the photos that I saw, that anyone could escape being photographed if he approached the consulate during working hours, that is, escape without having his photograph taken.

It would be easy for them, having at hand the photographs and the dates, to facilitate or make available the photograph of the person who went to the consulate, be it the decedent or the dead man or the other person that I think I saw went to the consulate.

It is indeed curious that they did not provide that photograph, because if it were the same man, you would have recognized him in that photograph. And if I remembered the face, I would have recognized it amongst those photos. And there was no photo of either.

This is very curious, that something like that should happen, especially among individuals or men who are so efficient and who spied on our consulate and our Embassy.

Mr. PREYER. I would like to ask if we could have exhibit 437 displayed. Mr. Azcue, I will ask if that is a picture of you in Cuba looking through the album of photographs which the committee made available to you.

Senor AZCUE. Right. That is a photograph of myself with the photo album that you provided me.

Mr. PREYER. And I believe you recognized none of the photographs in that album as being the man whom you feel you saw in the Embassy. Have you ever seen that man again, the man who you believe you saw in the consulate?

Senor AZCUE. No, never. This is what I stated before.

Mr. PREYER. I believe you said that the man who signed the visa application did not sign it in your presence, as far as you recall.

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Senor AZCUE. No; the secretary is the one who takes care of all of this. And we are normally in our private office while she is having the applicant provide the information and fill the forms and attaching the photograph. During all of that time we are in our offices working.

Mr. PREYER. If analysis of that handwriting, of that signature on the visa application showed it to be Lee Harvey Oswald's signature, would you still believe that the man who visited you in the consulate was not Oswald?

Senor AZCUE. Under such circumstances I would have to accept that I was being influenced or that I was seeing visions.

Mr. PREYER. Mr. Chairman, I am at a point now at which there are two other areas that I wanted to ask Mr. Azcue some questions. It will probably take about 15 minutes. Would you prefer to go forward or to recess until after lunch at this time?

First, Mr. Chairman, I would like to ask that JFK exhibit F-437 be admitted into evidence at this point.

Chairman STOKES. Without objection, it may be entered into the record at this point.

[The information follows:]

Commission finding.—The Oswalds were notified on December 25, 1961, that their requests for exit visas had been granted by Soviet authorities. Marina Oswald picked up her visa, valid until December 1, 1962, on January 11, 1962, 17 days after receiving notice that it was available. Oswald did not pick up his visa until May 22. The Soviets did not give the Oswalds any advance notice; the visas could have been picked up immediately had the Oswalds so desired. Because his exit visa had a 45-day expiration time after date of issuance, Lee Oswald delayed picking it up until he knew when he was leaving. He could not arrange a departure date until he received permission from the Department of State in May to return to the United States.⁸⁵

OSWALD'S TRIP TO MEXICO CITY

Oswald's trip to Mexico City in late September and early October 1963, less than 2 months before he assassinated President Kennedy, has provoked speculation that it was related in some way to a conspiracy to murder the President. Rumors include assertions that he made a clandestine flight from Mexico to Cuba and back and that he received a large sum of money—usually estimated at \$5,000—which he brought back to Dallas with him. The Commission has no credible evidence that Oswald went to Mexico pursuant to a plan to assassinate President Kennedy, that he received any instructions related to such an action while there, or that he received large sums of money from any source in Mexico.

Speculation.—Oswald could not have received an American passport in June 1963 within 24 hours without special intervention on his behalf.

Commission finding.—Oswald's passport application was processed routinely by the Department of State. No person or agency intervened specially on his behalf to speed the issuance of the passport. The passports of 24 other persons, on the same list sent to Washington from New Orleans, were authorized at the same time. The Passport Office of the Department of State had no instructions to delay issuance of or to deny a passport to Oswald.⁸⁶

Speculation.—The Walter-McCarran Act specifically requires anyone who has attempted to renounce his U.S. citizenship to file an affidavit stating why he should receive a U.S. passport. Therefore, Oswald should have been required to file such an affidavit before receiving his passport in June 1963.

Commission finding.—The Internal Security Act of 1950 (Walter-McCarran Act) contains no reference to an affidavit being required of a U.S. citizen who has attempted to expatriate himself.⁸⁷

Speculation.—Oswald did not have money for his trip to Mexico in September 1963.

Commission finding.—An analysis of Oswald's finances by the Commission indicates that he had sufficient money to make the trip to and from Mexico City. There is no evidence that he received any

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ified on December 25, 1963, when granted by Soviet authorities, valid until December 25, 1964, receiving notice that it was valid until May 22, 1965. The notice; the visas could be renewed so desired. Before the date of issuance, when he was leaving, he received permission to return to the United States.⁸⁵

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ber and early October 1963, President Kennedy, in some way to a conclusion include assertions that he had traveled to Cuba and back and that the cost was estimated at \$5,000—The Commission has no evidence pursuant to a plan to delay any instructions received large sums of

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plication was processed person or agency intervention of the passport. List sent to Washington at the time. The Passport instructions to delay issuance

specifically requires any citizen to file an affidavit before receiving a passport. Therefore, an affidavit before receiving

Act of 1950 (Walter's affidavit being required to make himself.⁸⁷ for his trip to Mexico in

Wald's finances by the money to make the trip and that he received any

assistance in financing his trip to Mexico. The total cost of his 7-day trip has been reliably estimated at less than \$85.⁸⁸

Speculation.—Oswald was accompanied on his trip to Mexico City by a man and two women.

Commission finding.—Investigation has revealed that Oswald traveled alone on the bus. Fellow passengers on the bus between Houston and Mexico City have stated that he appeared to be traveling alone and that they had not previously known him.⁸⁹

Speculation.—While in Mexico, Oswald made a clandestine flight to Havana and back.

Commission finding.—The Commission has found no evidence that Oswald made any flight to Cuba while he was in Mexico. He never received permission from the Cuban Government to enter Cuba nor from the Mexican Government to leave Mexico bound for Cuba. A confidential check of the Cuban airline in Mexico City indicates that Oswald never appeared at its office there.⁹⁰

Speculation.—Oswald came back from Mexico City with \$5,000.

Commission finding.—No evidence has ever been supplied or obtained to support this allegation. Oswald's actions in Mexico City and after his return to Dallas lend no support to this speculation.⁹¹

Speculation.—On November 27, 1963, in a speech at the University of Havana, Fidel Castro, under the influence of liquor, said "The first time that Oswald was in Cuba * * *" Castro therefore had knowledge that Oswald had made surreptitious visits to Cuba.

Commission finding.—Castro's speeches are monitored directly by the U.S. Information Agency as he delivers them. A tape of this speech reveals that it did not contain the alleged slip of the tongue. Castro did refer to Oswald's visit to the "Cuban Embassy" in Mexico which he immediately corrected to "Cuban consulate." The Commission has found no evidence that Oswald had made surreptitious visits to Cuba.⁹²

OSWALD AND U.S. GOVERNMENT AGENCIES

Rumors and speculations that Oswald was in some way associated with or used by agencies of the U.S. Government grew out of his Russian period and his investigation by the FBI after his return to the United States. Insinuations were made that Oswald had been a CIA agent or had some relationship with the CIA and that this explained the supposed ease with which he received passports and visas. Speculation that he had some working relationship with the FBI was based on an entry in Oswald's notebook giving the name and telephone number of an agent from the FBI office in Dallas. The Directors of the CIA and the FBI have testified before the Commission that Oswald was never in the employ of their agencies in any capacity. The Commission has concluded on the basis of its own investigations of the files of Federal agencies that Oswald was not and had never been an agent of any agency of the U.S. Government (aside

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September 8, 1964

Mr. Wesley J. Liebeler
c/o President's Commission on the Assassination of President Kennedy
200 Maryland Avenue N. E.
Washington, D. C. 20002

Dear Mr. Liebeler:

I was waiting for the manuscript of Chapter VII before sending you these comments as additions to the speculations I ventured during our discussions on July 9th.

The following is a summary of my ideas on the subject of reading disability. The material which the Commission furnished me, in my judgment amply documents the impression that Lee Harvey Oswald had a specific language disability more commonly referred to as reading disability which (unfortunately as is true of a great many persons) was not recognized by his various teachers nor by the several psychological examinations he was given.

I think that this disability and its consequential effect upon him, while a minor point, in the total array of evidence accumulated by the Commission is relevant since it amplifies the impressions from many sources about the nature of Oswald's estrangement from people, his diffident truculence during school

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Mr. Wesley J. Liebeler

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years and his unwarranted estimation of his literary capacities.

Such traits as these are not uncommon sequelae of a life-experience which has been marked by repeated thwarting in almost every sphere of endeavor. For a bright person to be handicapped in the use of language is an especially galling experience. It seems to me that in Oswald's instance this frustration gave an added impetus to his need to prove to the world that he was an unrecognized "great man".

As for the evidence of this reading-spelling disability: in a ninth grade record he misspelled Vogel for Voebel. The compensatory effort at phonetic kind of approximate spelling (which is evident throughout his writings) is seen in his writing "Arthor Abear" for "Arthur Herbert" (96 - p. 20, Chapter VII).

The "Historic Diary" is replete with errors typical of this disability. Oct. 21, 1959 (176) "fondea" for "fondest", "offial" for "official", "rist" for "wrist", "plaug" for "plunge".

There are further examples of his typical efforts at a crude approximation of proper spelling: "enorgies" for "energies" (187), "compulsory" for "compulsory", "patrioct" for "patriotic", "options" for "opinions", "asspecialy" for "especially" (202), "disire" for "desire" (203), "unsuraen" for "insurance", "indepence" for "independence", "negleck" for "neglect", "immeanly" for

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"immediatly", "abanded" for "abandoned" (209), "nuclus" for "nucleus", "triditionall" for "traditional" (212), "imperilistic" for "imperialistic" (213), "alturnative" for "alternative" (217), "traiditions" for "traditions" (218), "naccary" for "necessary", "trations" for "traditions" (219), "prefered" for "preferred", "indecision" for "indecision", "remotly" for "remotely", "requirers" for "requires", "mjustice" for "majestic", "subscriber" for "subscriber" (Watts No. 10), "undiresable" for "undesirable", "douth" for "doubt", "legel" for "legal", "hounourable" for "honorable", "racive" for "receive" (letter dated March 22, 1962), "Nicholyloa" for "Nicholayeva" (Commission Exhibit 103), "subscriber" for "subscriber", "confindence" for "confidence" (A. Johnson Exhibit #1), "honourary" for "honorary" (A. Johnson Exhibit #3), "placare" for "placard" (V. T. Lee Exhibit No. 1), "disturbed" for "disturbed" (V. T. Lee Exhibit No. 5), "magnatic" for "magnetic", "distrubriting" for "distributing" (V. T. Lee Exhibit No. 7), "surpressa" for "suppress", "theorys" for "theories", "dieing" for "dying", "socializian" for "socialism", "sallery" for "salary", "economicsly" for "economically", "renouned" for "renounce" (Comm. No. 293), "appered" for "appeared", "consuler" for "consular", "surpreu" for "supreme" (Comm. Exhibit No. 244), "beaufull" for "beautiful" (Comm. Exhibit No. 306), "untill" for "until" (Comm. No. 308), "wheather" for "whether" (Comm. No. 307), "libarya" for "libraries", "shelves" for "shelves" (No. 45),

COMMISSION EXHIBIT No. 3134-Continued

Mr. Wesley J. Liebelar

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"dissoble" for "dissolve", "legle" for "legal", "belifes" for "beliefs" (No. 44), "Proportty" for "property", "gaurenteed" for "guaranteed", "knowlege" for "knowledge", "remunste" for "remunerate", "distrubation" for "distribution", "manufator" for "manufacture", "investers" for "investors", "enterprize" for "enterprise", "Atheian" for "Athenian", "democray" for "democracy", "fasism" for "fascism", "discrimination" for "discrimination", "desimation" for "dissemination" (No. 41), "capiatist" for "capitalist", "fasist" for "fascist", "patrotistism" for "patriotism", "themselfs" for "themselves", "socioally" for "socially", "resugent" for "resurgent", "vieled" for "veiled", "intrests" for "interests", "sponseres" for "sponsors", "abserd" for "absurd", "representative" for "representatives", "imature" for "immature", "tenstion" for "tension", "cristan" for "Christian", "conserative" for "conservative", "falicites" for "facilities", "mechnicization" for "mechanization", "regementation" for "regimentation", "imperialist" for "imperialist", "colinies" for "colonies", "collitions" for "coalitions", "experament" for "experiment", "monumentle" for "monumental", "delagated" for "delegated", "depent" for "dependent", "centrilized" for "centralized", "melatorly" for "militarily", "allturnitives" for "alternatives", "whene" for "when", "relize" for "realize" (No. 37).

These are just a sample of the kinds of spelling errors which are repeated throughout the written documents I have had an

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Mr. Wesley J. Liebler

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opportunity to examine. They confirm the impression of a distortion in the perceptual sphere. In my judgment, a defect of this degree would be a serious handicap in the facile reading of printed material of any degree of complexity. A person of his reputed intelligence would be acutely conscious of this limitation and consequently chronically frustrated in his efforts to circumvent the disability. It would impose an absolute ceiling on his ability to be accurately informed if reading were the primary route of learning.

The phenomenon of a specific language disability is a somewhat imprecise description of a congenital neurological deficiency - word-blindness. It is a specific disorder of function and not merely the chance result of a series of external factors.

It was established early that difficulties in reading are always accompanied by difficulties in writing and spelling. The latter since they depend on visual recall are often more pronounced and persistent than difficulties with reading, which as a rule can be circumvented by an approximation of meaning by an intelligent person with a moderate disability so that the word-blind person with a moderate defect may achieve a normal or nearly normal proficiency in reading simple material. In the more severe cases there is also difficulty with the reading and writing of numbers and hence with calculation. Occasionally this extends to difficulty in reading

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music so that the phenomenon of congenital specific language disability may not involve only difficulty in reading and writing but may be a more widespread disturbance of function related to symbols in general and is in such instances therefore more accurately termed a general asymbolia.

Upon inquiry into the process by which printed and written symbols are perceived, stored and recalled to be used in literate communication, it is evident that the defect which impairs the accuracy of the transmission-transformation process is basically one in the domain of spatial relationships: the capacity to keep the message, the picture, as it were, in a fixed and stable geometric pattern throughout the various neuro-psychological steps in the complex task of perception, cognition, and recall.

The defect, therefore, is in one's capacity for acquiring at the normal time in growth, development and education, a proficiency in reading and writing which corresponds to average performance. The deficiency is dependent upon constitutional factors (heredity). It exists in the absence of intellectual defect or of defects of the sense organs (such as physical blindness and deafness) which might retard the normal accomplishment of these skills; and it occurs in the absence of past or present appreciable inhibitory influences in the internal and external environments.

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There are a number of synonyms for specific language disability - congenital word-blindness, strephosymbolia, constitutional dyslexia, (in cases of acquired disturbance of language function) aphasia; alexia refers to the partial or complete loss of ability to read due to disease. Agraphia is applied to the impairment of the ability to write both words as well as letters. Dysgraphia is a constitutionally determined difficulty in writing.

There are a number of diagnostically significant aspects of the cluster of phenomena which comprise specific language disability. The impaired development of the symbol functions which involve principally reading and writing, occur as primitive characteristics which are also to be found in the young as a manifestation of normal variation. Therefore, not all poor readers and spellers are to be construed as being word-blind in this sense of the term. Then too, the phenomenon does not occur in an all-or-none fashion. There are varying grades of disability; in turn these are not static entities but are subject to the fluctuation which may be seen in all persons when they are subjected to, what for them is stress. In other words under the pressure of stress, fatigue and urgency, performance tends to deteriorate. The types of error are not essentially different from those found in normal subjects; the point is that they persist and therefore the reading and writing of the word-blind individual has a certain qualitative character which makes it readily recognized.

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This is to say that the errors of the dyslexic person are traceable to a definite fundamental perceptual disorder, of which the errors are symptoms. In normal persons distraction, fatigue and other temporary curtailments may lead to the same type of error. Then too, errors in reading and spelling must be viewed against a wider background which takes into consideration such factors as age and education and performance over a period of time. In addition all literate skills are influenced by many other factors such as intellectual endowment, interests, age, general health, education and social milieu.

It is thought by some that the nature of the basic defect responsible for the specific language disability is an impairment of the capacity to accurately geometrize spatial relations - to see, retain and recall the picture of printed words. This means in a larger sense the ability to orient oneself in relation to objects and symbols. In persons with this type of defect the most outstanding associated uncertainty is left-right orientation. Since this is a sine qua non for accurate literate performance, the deficit (e.g.: reading and spelling errors) is manifested in the mal-coordination of those functions which are required in reading and writing.

Reading disability, as one part of a specific language disability, is a defect akin to color blindness or tone deafness and is not a sign of stupidity, or willful inattention or necessarily

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indicative of a lack of education - although it is frequently taken to be equated with these devalued social behaviors. On the other hand, handicapped by an inability to read and spell at a level of efficiency which would otherwise be attended by rewards, a person with this handicap is at a great premium to maintain sustained attention and interest in activity where he is a consistent poor performer.

The high social value placed upon adequate literate performance by our culture invokes sanctions of considerable significance upon these persons. Inasmuch as they tend to lose status in the eyes of their peers as well as superiors (teachers, parents and adults), they are prone to develop a range of alternative ways of coping with their disadvantaged state: apparent indifference, truculent resistance, and other displacement activities by which they hope to cover up their deficiency and appear in a more commendable light. Frequently they feign illness or preoccupation which alleges visual or auditory impairment. Restitutive and compensatory mechanisms of the usual psychological sort soon cloud the picture with complications so that frequently there is a misattribution of responsibility to various real and fancied psychological and social circumstances which are then made to appear to be causal.

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Mr. Wesley J. Liebler

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The nature of the errors which are of a great many varied types, consist of rotations and reversals of letters and syllables, omissions and elisions which are indicative of the perceptual difficulty in maintaining a fixed, true picture of the word throughout the complicated process of perception, cognition and recall. The person with this kind of word-blindness does not see and retain the picture of the word as an entity. It is as if he grasps certain features and tries to guess at the rest by filling in the blanks, as it were. If he attempts to circumvent this difficulty by an untutored phonetic approach as the more intelligent do, he encounters a further obstacle in the form of the irregularities, inconsistencies and ambiguities which are characteristic of printed and written English.

English is a language which is typified by considerable variation between its morphemic (form) and phonemic (sound) characteristics. The effect of this leads to confusion in the syntactical or organizational arrangements between "i's" and "e's" and "ea's" and "ae's"; the syllablification of multisyllable words, and the duplication of consonants. Then too, there is a frequent confusion of letters attributable to the tendency to rotate their axes. Thus, b-d-p-q are frequently mistaken for each other. Similar confusion is prone to occur between U-N and M-W and H and Z inasmuch as H laid on its side becomes a Z. Also one may see "dig" and misread

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In contrast to a first hand examination which is indispensable for a psychiatric evaluation, one can establish a diagnosis of a specific language disability from written productions. Consequently, I feel I can say with a greater degree of confidence that the written material attributed to Lee Harvey Oswald that I have had the opportunity to review is consistent with the clinical picture one sees in individuals with this disability.

As for my other impressions. Here one has had to rely on inference and supposition and consequently it is not possible to do more than hazard a guess at what might actually have been the significant train of events and experiences in his life which shaped his responses and motivated his reactions. In the light of this insoluble doubt, the Commission has been forced to piece together

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Mr. Wesley J. Liebler

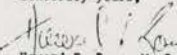
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I hope the foregoing is responsive to your inquiry. If an elaboration of any point would be helpful to the Commission, I would be pleased to make what further contribution I can.

Sincerely yours,


Howard P. Rome, M. D.

HPR:700

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September 8, 1964

Mr. Wesley J. Liebler
c/o President's Commission on the Assassination of President Kennedy
200 Maryland Avenue N. E.
Washington, D. C. 20002

Dear Mr. Liebler:

I was waiting for the manuscript of Chapter VII before sending you these comments as additions to the speculations I ventured during our discussions on July 9th.

The following is a summary of my ideas on the subject of reading disability. The material which the Commission furnished me, in my judgment amply documents the impression that Lee Harvey Oswald had a specific language disability more commonly referred to as reading disability which (unfortunately as is true of a great many persons) was not recognized by his various teachers nor by the several psychological examinations he was given.

I think that this disability and its consequential effect upon him, while a minor point, in the total array of evidence accumulated by the Commission is relevant since it amplifies the impressions from many sources about the nature of Oswald's estrangement from people, his diffident truculence during school

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years and his unwarranted estimation of his literary capacities.

Such traits as these are not uncommon sequelae of a life-experience which has been marked by repeated thwarting in almost every sphere of endeavor. For a bright person to be handicapped in the use of language is an especially galling experience. It seems to me that in Oswald's instance this frustration gave an added impetus to his need to prove to the world that he was an unrecognized "great man".

As for the evidence of this reading-spelling disability: in a ninth grade record he misspelled Vogel for Voebel. The compensatory effort at phonetic kind of approximate spelling (which is evident throughout his writings) is seen in his writing "Arthur Abear" for "Arthur Herbert" (96 - p. 20, Chapter VII).

The "Historic Diary" is replete with errors typical of this disability. Oct. 21, 1959 (176) "fondes" for "fondest", "offial" for "official", "rist" for "wrist", "plaug" for "plunge".

There are further examples of his typical efforts at a crude approximation of proper spelling: "enorgies" for "energies" (187), "compulsory" for "compulsory", "patrioct" for "patriotic", "opions" for "opinions", "esspecially" for "especially" (202), "disire" for "desire" (203), "unsursen" for "insurance", "indepence" for "independence", "negleck" for "neglect", "immeanly" for

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"immediatly", "abanded" for "abandoned" (209), "nuclus" for "nucleus", "trditionall" for "traditional" (212), "imperialistic" for "imperialistic" (213), "alturnative" for "alternative" (217), "traiditions" for "traditions" (218), "neccary" for "necessary", "trations" for "traditions" (219), "prefered" for "preferred", "indecalon" for "indecision", "remotly" for "remotely", "requirers" for "requires", "majstic" for "majestic", "subriber" for "subscriber" (Watts No. 10), "undiresable" for "undesirable", "douth" for "doubt", "legel" for "legal", "hounourable" for "honorable", "recive" for "receive" (letter dated March 22, 1962), "Nicholyloa" for "Nichilayeva" (Commission Exhibit 103), "subriber" for "subscriber", "confidenc" for "confidence" (A. Johnson Exhibit #1), "honourary" for "honorary" (A. Johnson Exhibit #3), "placare" for "placard" (V. T. Lee Exhibit No. 1), "disturbed" for "disturbed" (V. T. Lee Exhibit No. 5), "magnetic" for "magnetic", "disturbiting" for "distributing" (V. T. Lee Exhibit No. 7), "surpress" for "suppress", "theorys" for "theories", "dieing" for "dying", "socializian" for "socialism", "salery" for "salary", "economyicly" for "economically", "renouned" for "renounce" (Comm. No. 295), "appered" for "appeared", "consuler" for "consular", "surpreme" for "supreme" (Comm. Exhibit No. 244), "beaufull" for "beautiful" (Comm. Exhibit No. 306), "untill" for "until" (Comm. No. 308), "wheather" for "whether" (Comm. No. 307), "libarya" for "libraries", "shelves" for "shelves" (No. 45),

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Mr. Wesley J. Liebler

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"immediatly", "abanded" for "abandoned" (209), "nuclus" for "nucleus", "triditionall" for "traditional" (212), "imperilistic" for "imperialistic" (213), "altunative" for "alternative" (217), "traiditions" for "traditions" (218), "neccary" for "necessary", "trations" for "traditions" (219), "prefered" for "preferred", "indecision" for "indecision", "remotly" for "remotely", "requirers" for "requires", "majustic" for "majestic", "subriber" for "subscriber" (Watts No. 10), "undiresable" for "undesirable", "douth" for "doubt", "legel" for "legal", "hounourable" for "honorable", "recive" for "receive" (letter dated March 22, 1962), "Nicholyloa" for "Nicholayeva" (Commission Exhibit 103), "subriber" for "subscriber", "confindence" for "confidence" (A. Johnson Exhibit #1), "honourary" for "honorary" (A. Johnson Exhibit #3), "placere" for "placard" (V. T. Lee Exhibit No. 1), "distrubed" for "disturbed" (V. T. Lee Exhibit No. 5), "magnatic" for "magnetic", "distrubriting" for "distributing" (V. T. Lee Exhibit No. 7), "surpress" for "suppress", "theorys" for "theories", "dieing" for "dying", "socializian" for "socialism", "salery" for "salary", "economicy" for "economically", "renouned" for "renounce" (Comm. No. 293), "appered" for "appeared", "consuler" for "consular", "surpreme" for "supreme" (Comm. Exhibit No. 244), "beaufull" for "beautiful" (Comm. Exhibit No. 306), "untill" for "until" (Comm. No. 308), "wheather" for "whether" (Comm. No. 307), "libarya" for "libraries", "shelfes" for "shelves" (No. 43),

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"dissole" for "dissolve", "legle" for "legal", "belifes" for "beliefs" (No. 44), "Proportty" for "property", "gaurenteed" for "guaranteed", "knowlege" for "knowledge", "remunate" for "remunerate", "distrubation" for "distribution", "manufator" for "manufacture", "investers" for "investors", "enterprize" for "enterprise", "Athelan" for "Athenian", "democray" for "democracy", "fasism" for "fascism", "discrimanation" for "discrimination", "desimination" for "dissemination" (No. 41), "capiatist" for "capitalist", "fasist" for "fascist", "patroticism" for "patriotism", "themselves" for "themselves", "soccally" for "socially", "resugent" for "resurgent", "vieled" for "veiled", "intresta" for "interests", "sponseres" for "sponsors", "abserd" for "absurd", "representative" for "representatives", "imature" for "immature", "tenstion" for "tension", "cristan" for "Christian", "conserative" for "conservative", "falicites" for "facilities", "mechnicization" for "mechanization", "regementation" for "regimentation", "imperialist" for "imperialist", "colinies" for "colonies", "collations" for "coalitions", "experament" for "experiment", "monumentle" for "monumental", "delagated" for "delegated", "depent" for "dependent", "centrilized" for "centralized", "melatorly" for "militarily", "altturnitives" for "alternatives", "whene" for "when", "realize" for "realize" (No. 37).

These are just a sample of the kinds of spelling errors which are repeated throughout the written documents I have had an

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opportunity to examine. They confirm the impression of a distortion in the perceptual sphere. In my judgment, a defect of this degree would be a serious handicap in the facile reading of printed material of any degree of complexity. A person of his reputed intelligence would be acutely conscious of this limitation and consequently chronically frustrated in his efforts to circumvent the disability. It would impose an absolute ceiling on his ability to be accurately informed if reading were the primary route of learning.

The phenomenon of a specific language disability is a somewhat imprecise description of a congenital neurological deficiency - word-blindness. It is a specific disorder of function and not merely the chance result of a series of external factors.

It was established early that difficulties in reading are always accompanied by difficulties in writing and spelling. The latter since they depend on visual recall are often more pronounced and persistent than difficulties with reading, which as a rule can be circumvented by an approximation of meaning by an intelligent person with a moderate disability so that the word-blind person with a moderate defect may achieve a normal or nearly normal proficiency in reading simple material. In the more severe cases there is also difficulty with the reading and writing of numbers and hence with calculation. Occasionally this extends to difficulty in reading

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music so that the phenomenon of congenital specific language disability may not involve only difficulty in reading and writing but may be a more widespread disturbance of function related to symbols in general and is in such instances therefore more accurately termed a general asymbolia.

Upon inquiry into the process by which printed and written symbols are perceived, stored and recalled to be used in literate communication, it is evident that the defect which impairs the accuracy of the transmission-transformation process is basically one in the domain of spatial relationships: the capacity to keep the message, the picture, as it were, in a fixed and stable geometric pattern throughout the various neuro-psychological steps in the complex task of perception, cognition, and recall.

The defect, therefore, is in one's capacity for acquiring at the normal time in growth, development and education, a proficiency in reading and writing which corresponds to average performance. The deficiency is dependent upon constitutional factors (heredity). It exists in the absence of intellectual defect or of defects of the sense organs (such as physical blindness and deafness) which might retard the normal accomplishment of these skills; and it occurs in the absence of past or present appreciable inhibitory influences in the internal and external environments.

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There are a number of synonyms for specific language disability - congenital word-blindness, strephosymbolia, constitutional dyslexia, (in cases of acquired disturbance of language function) aphasia; alexia refers to the partial or complete loss of ability to read due to disease. Agraphia is applied to the impairment of the ability to write both words as well as letters. Dysgraphia is a constitutionally determined difficulty in writing.

There are a number of diagnostically significant aspects of the cluster of phenomena which comprise specific language disability. The impaired development of the symbol functions which involve principally reading and writing, occur as primitive characteristics which are also to be found in the young as a manifestation of normal variation. Therefore, not all poor readers and spellers are to be construed as being word-blind in this sense of the term. Then too, the phenomenon does not occur in an all-or-none fashion. There are varying grades of disability; in turn these are not static entities but are subject to the fluctuation which may be seen in all persons when they are subjected to, what for them is stress. In other words under the pressure of stress, fatigue and urgency, performance tends to deteriorate. The types of error are not essentially different from those found in normal subjects; the point is that they persist and therefore the reading and writing of the word-blind individual has a certain qualitative character which makes it readily recognized.

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This is to say that the errors of the dyslexic person are traceable to a definite fundamental perceptual disorder, of which the errors are symptoms. In normal persons distraction, fatigue and other temporary curtailments may lead to the same type of error. Then too, errors in reading and spelling must be viewed against a wider background which takes into consideration such factors as age and education and performance over a period of time. In addition all literate skills are influenced by many other factors such as intellectual endowment, interests, age, general health, education and social milieu.

It is thought by some that the nature of the basic defect responsible for the specific language disability is an impairment of the capacity to accurately geometrize spatial relations - to see, retain and recall the picture of printed words. This means in a larger sense the ability to orient oneself in relation to objects and symbols. In persons with this type of defect the most outstanding associated uncertainty is left-right orientation. Since this is a sine qua non for accurate literate performance, the deficit (e.g.: reading and spelling errors) is manifested in the mal-coordination of those functions which are required in reading and writing.

Reading disability, as one part of a specific language disability, is a defect akin to color blindness or tone deafness and is not a sign of stupidity, or willful inattention or necessarily

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indicative of a lack of education - although it is frequently taken to be equated with these devalued social behaviors. On the other hand, handicapped by an inability to read and spell at a level of efficiency which would otherwise be attended by rewards, a person with this handicap is at a great premium to maintain sustained attention and interest in activity where he is a consistent poor performer.

The high social value placed upon adequate literate performance by our culture invokes sanctions of considerable significance upon these persons. Inasmuch as they tend to lose status in the eyes of their peers as well as superiors (teachers, parents and adults), they are prone to develop a range of alternative ways of coping with their disadvantaged state: apparent indifference, truculent resistance, and other displacement activities by which they hope to cover up their deficiency and appear in a more commendable light. Frequently they feign illness or preoccupation which alleges visual or auditory impairment. Restitutive and compensatory mechanisms of the usual psychological sort soon cloud the picture with complications so that frequently there is a misattribution of responsibility to various real and fancied psychological and social circumstances which are then made to appear to be causal.

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The nature of the errors which are of a great many varied types, consist of rotations and reversals of letters and syllables, omissions and elisions which are indicative of the perceptual difficulty in maintaining a fixed, true picture of the word throughout the complicated process of perception, cognition and recall. The person with this kind of word-blindness does not see and retain the picture of the word as an entity. It is as if he grasps certain features and tries to guess at the rest by filling in the blanks, as it were. If he attempts to circumvent this difficulty by an untutored phonetic approach as the more intelligent do, he encounters a further obstacle in the form of the irregularities, inconsistencies and ambiguities which are characteristic of printed and written English.

English is a language which is typified by considerable variation between its morphemic (form) and phonemic (sound) characteristics. The effect of this leads to confusion in the syntactical or organizational arrangements between "i's" and "e's" and "ae's" and "ae'a's"; the syllablification of multisyllable words, and the duplication of consonants. Then too, there is a frequent confusion of letters attributable to the tendency to rotate their axes. Thus, b-d-p-q are frequently mistaken for each other. Similar confusion is prone to occur between U-N and M-W and N and Z inasmuch as N laid on its side becomes a Z. Also one may see "dig" and misread

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it "pig"; also, "was" is often mistaken for "saw". Inasmuch as letters are usually combined with other symbols to form a word, one finds that buried in this context, the recognition of the shape of individual letters becomes more difficult and the result is a confusion between e-o-o, m-n-r, i-l, f-t-j, h-b. Misreading in this fashion endlessly, can lead to sheer absurdity and consequently leads to an inability to grasp the meaning of the sentence. Of course, this is greatest with long and unusual words although not invariably so.

In contrast to a first hand examination which is indispensable for a psychiatric evaluation, one can establish a diagnosis of a specific language disability from written productions. Consequently, I feel I can say with a greater degree of confidence that the written material attributed to Lee Harvey Oswald that I have had the opportunity to review is consistent with the clinical picture one sees in individuals with this disability.

As for my other impressions. Here one has had to rely on inference and supposition and consequently it is not possible to do more than hazard a guess at what might actually have been the significant train of events and experiences in his life which shaped his responses and motivated his reactions. In the light of this insoluble doubt, the Commission has been forced to piece together

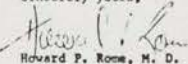
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the most likely data. The probability of such conjectures being accurate ones is based on analogy. It is my impression that the carefully documented reconstruction of his life, buttressed by the evidence gathered from many first hand witnesses fits the pattern of behavior which the Commission's Chapter VII summarizes. I feel that the inferences which have been drawn are justified. The conservative manner which characterizes their presentation does not in any way strain my credulity. I do not find any construction which warrants modification. In short, I feel that this is a most thorough and at the same time a restrained analysis of a very tragic event.

I hope the foregoing is responsive to your inquiry. If an elaboration of any point would be helpful to the Commission, I would be pleased to make what further contribution I can.

Sincerely yours,


Howard P. Rome, M. D.

HPR:mx

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MAURICE J. MARTIN, M.D.
DEAL E. KROPP, M.D.

September 8, 1964

Mr. Wesley J. Liebeler
c/o President's Commission on the Assassination of President Kennedy
200 Maryland Avenue N. E.
Washington, D. C. 20002

Dear Mr. Liebeler:

I was waiting for the manuscript of Chapter VII before sending you these comments as additions to the speculations I ventured during our discussions on July 9th.

The following is a summary of my ideas on the subject of reading disability. The material which the Commission furnished me, in my judgment amply documents the impression that Lee Harvey Oswald had a specific language disability more commonly referred to as reading disability which (unfortunately as is true of a great many persons) was not recognized by his various teachers nor by the several psychological examinations he was given.

I think that this disability and its consequential effect upon him, while a minor point, in the total array of evidence accumulated by the Commission is relevant since it amplifies the impressions from many sources about the nature of Oswald's estrangement from people, his diffident truculence during school

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years and his unwarranted estimation of his literary capacities.

Such traits as these are not uncommon sequelae of a life-experience which has been marked by repeated thwarting in almost every sphere of endeavor. For a bright person to be handicapped in the use of language is an especially galling experience. It seems to me that in Oswald's instance this frustration gave an added impetus to his need to prove to the world that he was an unrecognized "great man".

As for the evidence of this reading-spelling disability: in a ninth grade record he misspelled Vogel for Voebel. The compensatory effort at phonetic kind of approximate spelling (which is evident throughout his writings) is seen in his writing "Arthor Absar" for "Arthur Herbert" (96 - p. 20, Chapter VII).

The "Historic Diary" is replete with errors typical of this disability. Oct. 21, 1959 (176) "fondes" for "fondest", "offial" for "official", "rist" for "artist", "plaug" for "plunge".

There are further examples of his typical efforts at a crude approximation of proper spelling: "enorgies" for "energies" (187), "compulsory" for "compulsory", "patrioct" for "patriotic", "opions" for "opinions", "asspicially" for "especially" (202), "disire" for "desire" (203), "unsuraen" for "insurance", "indepenca" for "independence", "negleack" for "neglect", "immeanly" for

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The phenomenon of a specific language disability is a somewhat imprecise description of a congenital neurological deficiency - word-blindness. It is a specific disorder of function and not merely the chance result of a series of external factors.

It was established early that difficulties in reading are always accompanied by difficulties in writing and spelling. The latter since they depend on visual recall are often more pronounced and persistent than difficulties with reading, which as a rule can be circumvented by an approximation of meaning by an intelligent person with a moderate disability so that the word-blind person with a moderate defect may achieve a normal or nearly normal proficiency in reading simple material. In the more severe cases there is also difficulty with the reading and writing of numbers and hence with calculation. Occasionally this extends to difficulty in reading

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The high social value placed upon adequate literate performance by our culture invokes sanctions of considerable significance upon these persons. Inasmuch as they tend to lose status in the eyes of their peers as well as superiors (teachers, parents and adults), they are prone to develop a range of alternative ways of coping with their disadvantaged state: apparent indifference, truculent resistance, and other displacement activities by which they hope to cover up their deficiency and appear in a more commendable light. Frequently they feign illness or preoccupation which alleges visual or auditory impairment. Restitutive and compensatory mechanisms of the usual psychological sort soon cloud the picture with complications so that frequently there is a misattribution of responsibility to various real and fancied psychological and social circumstances which are then made to appear to be causal.

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The nature of the errors which are of a great many varied types, consist of rotations and reversals of letters and syllables, omissions and elisions which are indicative of the perceptual difficulty in maintaining a fixed, true picture of the word throughout the complicated process of perception, cognition and recall. The person with this kind of word-blindness does not see and retain the picture of the word as an entity. It is as if he grasps certain features and tries to guess at the rest by filling in the blanks, as it were. If he attempts to circumvent this difficulty by an untutored phonetic approach as the more intelligent do, he encounters a further obstacle in the form of the irregularities, inconsistencies and ambiguities which are characteristic of printed and written English.

English is a language which is typified by considerable variation between its morphemic (form) and phonemic (sound) characteristics. The effect of this leads to confusion in the syntactical or organizational arrangements between "i's" and "e's" and "ea's" and "ae's"; the syllabification of multisyllable words, and the duplication of consonants. Then too, there is a frequent confusion of letters attributable to the tendency to rotate their axes. Thus, b-d-p-q are frequently mistaken for each other. Similar confusion is prone to occur between U-N and M-W and N and Z inasmuch as N laid on its side becomes a Z. Also one may see "dig" and misread

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Mr. HUBERT. Penitentiary?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. Which one?
Mr. CRAFT. New Ionia State Penitentiary.
Mr. HUBERT. What State is that in?
Mr. CRAFT. Michigan.
Mr. HUBERT. Do you know what offense he has been convicted of?
Mr. CRAFT. As far as I know, B and E; breaking and entering at night.
Mr. HUBERT. How long has he been in the penitentiary?
Mr. CRAFT. About 7 months, I believe, now.
Mr. HUBERT. What term is he serving?
Mr. CRAFT. Two-and-a-half to fifteen.
Mr. HUBERT. All right. Go on to the next sister.
Mr. CRAFT. Norma Lee Craft.
Mr. HUBERT. Who is she married to?
Mr. CRAFT. Owen Neal.
Mr. HUBERT. N-e-a-l?
Mr. CRAFT. N-e-a-l.
Mr. HUBERT. Where do they live?
Mr. CRAFT. Dallas, Oreg.
Mr. HUBERT. Do they live together?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. Do they have children?
Mr. CRAFT. They have two children.
Mr. HUBERT. All right. What is—
Mr. CRAFT. Alice LaLaine Craft.
Mr. HUBERT. What is her husband's name?
Mr. CRAFT. She is not married. She lives with my parents.
Mr. HUBERT. How old is she?
Mr. CRAFT. She is 17.
Mr. HUBERT. Have you had any brothers or sisters who have died?
Mr. CRAFT. I have one brother that died.
Mr. HUBERT. What was his name?
Mr. CRAFT. Gary Harold Craft.
Mr. HUBERT. How old was he when he died?
Mr. CRAFT. Nine years old.
Mr. HUBERT. When did he die?
Mr. CRAFT. 1954, I believe it was.
Mr. HUBERT. Now, you have told us where and when you were born. Now, I ask you where you were born?
Mr. CRAFT. Farwell, Mich.
Mr. HUBERT. How long did you live there after your birth?
Mr. CRAFT. I am not sure of the length of time we lived right there. We lived around Farwell for 4 years, right around there.
Mr. HUBERT. After those 4 years where did you go?
Mr. CRAFT. Went to California.
Mr. HUBERT. What part?
Mr. CRAFT. San Joaquin Valley.
Mr. HUBERT. How long did you stay there?
Mr. CRAFT. Approximately 6 years.
Mr. HUBERT. That is until you were about 10 years old?
Mr. CRAFT. Ten years old.
Mr. HUBERT. Did you go to school there?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. How much schooling did you finish there?
Mr. CRAFT. First four grades.
Mr. HUBERT. Do you remember the particular place in San Joaquin Valley that you lived?
Mr. CRAFT. Well, I went to school at Woody, Calif. and Fairfax, Calif.
Mr. HUBERT. All right. After leaving those places, and particularly the last one, where did you and your parents move to?

Mr. HUBERT. What place, in Michigan?
Mr. CRAFT. Clare.
Mr. HUBERT. C-l-a-r-e?
Mr. CRAFT. C-l-a-r-e.
Mr. HUBERT. That is when you were 10 years old?
Mr. CRAFT. Yes.
Mr. HUBERT. Do you remember it?
Mr. CRAFT. I can remember going back; yes, sir.
Mr. HUBERT. How long did you live there?
Mr. CRAFT. We lived in the vicinity of Clare then for about 4 years.
Mr. HUBERT. Did you go to school there?
Mr. CRAFT. Yes; until I graduated from eighth grade.
Mr. HUBERT. Then what happened?
Mr. CRAFT. We moved to Port Huron, Mich.
Mr. HUBERT. H-u-r-o-n, Mich.?
Mr. CRAFT. I attended school at Yale, Mich., Yale High School for 2 years, and then we moved back to California to the San Joaquin Valley again.
Mr. HUBERT. Same place as before?
Mr. CRAFT. No; we moved to a little place called Plainview where I attended school for a year, Stratmore High School and from there we went to Oregon. I dropped out of school and enlisted in the U.S. Army, September 18, 1958.
Mr. HUBERT. Now, do I understand you to say then that you had 3 years of high school education?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. Was that—were those satisfactory years?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. I mean you have credit for those?
Mr. CRAFT. Yes.
Mr. HUBERT. You lack 1 year to graduate?
Mr. CRAFT. I lack about 6 months of finishing high school.
Mr. HUBERT. Where did you enlist?
Mr. CRAFT. I enlisted in Salem, Oreg.
Mr. HUBERT. And what assignments were you given?
Mr. CRAFT. I enlisted in the antiaircraft.
Mr. HUBERT. That is U.S. Army?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. Where did you get basic training?
Mr. CRAFT. Fort Ord.
Mr. HUBERT. How long did you stay there?
Mr. CRAFT. I was in Fort Ord for 2 months and then I went to Presidio, San Francisco, where I was stationed at an air defense school for a period of 2 months and then I was assigned to D Battery, 2d Missile Battalion, San Francisco Defense Organization.
From there I went to Germany in April of 1959. I was transferred to Germany to Deisley Kershe, and I was stationed with the D Battery, 2d Missile Battalion there. I stayed there until November of 1959 then I was transferred back to the United States where I was discharged November 10, 1959.
Mr. HUBERT. How long did you serve altogether?
Mr. CRAFT. Thirteen months.
Mr. HUBERT. Is that the usual tour?
Mr. CRAFT. No, sir. The usual tour is 3 to 4 years.
Mr. HUBERT. Well now, what caused you to get out sooner?
Mr. CRAFT. As far as I understand it is the next thing to a medical discharge.
Mr. HUBERT. What was it based upon, do you know?
Mr. CRAFT. General, under honorable conditions.
Mr. HUBERT. You have a discharge reading general, under honorable conditions and you are now taking from your pocket a document which is a photograph of me. I take it?
Mr. CRAFT. Yes, I do.
Mr. HUBERT. All right. Thank you very much.

why?
Mr. CRAFT. I worked there for about 6 months.
Mr. HUBERT. What did you make there?
Mr. CRAFT. I was making a \$1.15 an hour.
Mr. HUBERT. What did it net you before taxes by the month about?
Mr. CRAFT. I would say probably right around \$400 for the month.
Mr. HUBERT. When did you leave your parent's home?
Mr. CRAFT. I couldn't give you an exact date on this, sir.
Mr. HUBERT. Well, would it be fair to say it was about 7 months after you arrived there from Michigan?
Mr. CRAFT. It was in the spring of 1961. I believe, probably in April of 1961.

Mr. HUBERT. So that in fact you were with your parents after you moved from Michigan to Dallas, Oreg., for approximately 1 year?

Mr. CRAFT. Yes.

Mr. HUBERT. Of which time you say you worked about 7 months?

Mr. CRAFT. I went to school for about 6 months out of it, about 5 or 6 months out of the year, I attended high school.

Mr. HUBERT. Did you finish?

Mr. CRAFT. No, sir.

Mr. HUBERT. What high school was that?

Mr. CRAFT. Dallas High.

Mr. HUBERT. Oregon?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. You were not earning anything then?

Mr. CRAFT. No, sir.

Mr. HUBERT. I take it that you left Dallas, Oreg., about April in 1961, is that correct?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Where did you go next?

Mr. CRAFT. I went to California where I joined the carnival.

Mr. HUBERT. What part of California?

Mr. CRAFT. Let's see, in Oroville, Calif., where I joined the carnival.

Mr. HUBERT. Oroville?

Mr. CRAFT. Yes.

Mr. HUBERT. What carnival was it?

Mr. CRAFT. Royal West Golden Gate combined.

Mr. HUBERT. Royal West Golden Gate combined?

Mr. CRAFT. Yes.

Mr. HUBERT. What type of carnival was it?

Mr. CRAFT. It was more or less about the general run of the mill for a carnival. Mostly rides.

Mr. HUBERT. When you say "carnival" you are talking about a place where they have these rides for children and so forth?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. How big a carnival was it, I mean, how many people were involved?

Mr. CRAFT. It is pretty hard to say exactly.

Mr. HUBERT. What did you do with it?

Mr. CRAFT. I was working with the circus that was attached to the carnival.

Mr. HUBERT. Animal circus?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. They all traveled as a group?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. How long were you with that, in that sort of a group?

Mr. CRAFT. I worked that for about 3 or 4 weeks.

Mr. HUBERT. That is all, 3 or 4 weeks?

Mr. CRAFT. Yes.

Mr. HUBERT. All right, where did you go to next?

Mr. CRAFT. I traveled through Georgia where I joined another carnival in Georgia, Jerry Lepke Ten in One.

Mr. HUBERT. What sort of a side show was it?

Mr. CRAFT. He had the sword box, ladder of swords, fire eater, two-headed baby show, and a snake girl show.

Mr. HUBERT. What did you do at that carnival?

Mr. CRAFT. Roustabout and Barker.

Mr. HUBERT. How long were you with them?

Mr. CRAFT. I was with Lepke for about a week.

Mr. HUBERT. All right. After that?

Mr. CRAFT. Then I went to Michigan.

Mr. HUBERT. Where did you stay there?

Mr. CRAFT. I visited with my sister and my brother-in-law again for a little while for about 2 weeks.

Mr. HUBERT. Which one?

Mr. CRAFT. Tenniswood. Then I went to Detroit where I joined a kiddie-land setup.

Mr. HUBERT. That is sort of a carnival strictly for children?

Mr. CRAFT. Yes; parking lot carnival.

Mr. HUBERT. About what time was that then?

Mr. CRAFT. I believe that was in the fall of 1961.

Mr. HUBERT. How long did you stay with that organization?

Mr. CRAFT. I was with him for about 2 weeks.

Mr. HUBERT. Then what did you do?

Mr. CRAFT. I went back to Dallas, Oreg.

Mr. HUBERT. When you got to Dallas what did you do? Oregon, I mean.

Mr. CRAFT. I went to work part time at the Muir and McDonald Leather Tannery and then I went to work for Boise Cascade Valzets Division for the Boise Cascade Plywood. I worked for them until in June of 1962, June 10th, 1962.

Mr. HUBERT. How long then did you work for them?

Mr. CRAFT. For about 6 months, I believe it was.

Mr. HUBERT. What were you making there?

Mr. CRAFT. I was making, I believe, \$2.25 an hour.

Mr. HUBERT. About what did it amount to by the month before taxes? why?

Mr. CRAFT. About \$400, \$450.

Mr. HUBERT. You were not married at this time?

Mr. CRAFT. No, sir.

Mr. HUBERT. Were you able to save money?

Mr. CRAFT. I was spending my money just about as fast as I made it. I was traveling, paying for transportation back and forth to work, buying clothes. By that time I had bought a motorcycle or a motorbike, and I bought a few items, I bought a refrigerator for my mother or a dryer for my mother at that time.

Mr. HUBERT. Now, we have some information that you worked for Federal Aviation Agency through July and October of 1960 in Los Angeles?

Mr. CRAFT. Yes; in Los Angeles—I believe they were out of Los Angeles, where I worked for them that was over in Nevada.

Mr. HUBERT. What kind of work did you do?

Mr. CRAFT. Surveyor's assistant. I had forgotten I had worked for them.

Mr. HUBERT. Can you tell us anything about your employment with Stewart-Hill in Berkeley, Calif., 1052 Dwight Way, Berkeley, Calif?

Mr. CRAFT. I don't remember even.

Mr. HUBERT. That would have been between July and September of 1960?

Mr. CRAFT. I don't remember.

Mr. HUBERT. Do you remember working for the Teer Plating Co., Dallas, Tex.

Mr. CRAFT. Yes.

Mr. HUBERT. Tell us about it, please.

Mr. CRAFT. I believe I worked for them 2 or 3 weeks, something like that.

Mr. HUBERT. How much did you make with them?

Mr. CRAFT. I was making a dollar and a quarter an hour while I worked for them. I believe when I left there my last check was either \$65 or \$85.

Mr. HUBERT. Is that the first time you had ever been in Dallas, Tex.?

Mr. CRAFT. Yes and I believe it was. I am not certain of that.

Mr. HUBERT. What was between April and June of 1961, was it not?

Did you
Ever see
A memory
like this
Every user
in order

7AA
Craft
at
Los
Angeles

as what?
A SHARPSHOOTER?

Remarkable
memory

Vol 14

is just notations. I don't remember the bottom portion of that number wrote in dark blue ink.

Mr. GRIFFIN. It begins with "WE-7-3037"?

Mr. CRAFT. Yes.

Mr. HUBERT. What page?

Mr. CRAFT. Page 15.

Mr. GRIFFIN. Then there are three more lines which appear to read on one line, "063" on the next line "Herman" printed, and the letters "Flore" and then those are crossed out and written above it in longhand is the word "flowers". And then directly under "Herman Flowers" is in longhand "from Wax-a-hatchy." Do I understand that you do not recognize that writing, for example, "from Wax-a-hatchy", as being in your handwriting?

Mr. CRAFT. "Wax-a-hatchy", I believe, is my handwriting. The rest of it I don't recognize. On the reverse side of that is figuring. That is definitely not mine. Page 16 is just notations. That is about 2/3 of a page. The reverse side of that page is just notations, people calling in wanting reservations. Page 17 is just notations in my handwriting. The reverse side of page 17 is just notations. Page 18 is just notations in my handwriting. The reverse side of that is just notations.

Mr. GRIFFIN. With the exception of the pages in that book which you have indicated are blank, every page in the book is filled, which means that there are only a total of 18 pages in the book altogether. Do you recall from looking at this notebook whether when you bought the notebook it had more pages in it than appear to be there now?

Mr. CRAFT. I believe it did have. I'm not positive.

Mr. GRIFFIN. Do you recall flipping out any of the pages?

Mr. CRAFT. I don't recall ripping out any full pages; no, sir.

Mr. GRIFFIN. Do you recall whether in making the entries in that book you used pages in a consecutive fashion or whether you made entries on pages at random so that there would be many blank pages interspersed among pages that had writing on them?

Mr. CRAFT. Most of it, I believe, was—from the first portion of the book, from the front to the back was pretty well in rotation. If I turn it over to the back and maybe flip over four or five pages and make a notation in it, as I recall.

Mr. GRIFFIN. Do you mean by that that you would leave some blank pages at the back?

Mr. CRAFT. As I recall, there was blank pages left spaced in the back.

Mr. GRIFFIN. So your testimony would be that the book as you see it now is not in the same condition as it was in when you left Dallas on the 23d of November?

Mr. CRAFT. That is right.

Mr. GRIFFIN. Is there anything else about that book which appears to be different from the way that you remember it when you left Dallas on the 23d?

Mr. CRAFT. No; not that I can notice.

Mr. GRIFFIN. Do you have any general questions, Mr. Hubert, that you want to ask about the book?

Mr. HUBERT. Yes; I would like to. What was the purpose of keeping that book?

Mr. CRAFT. I used it, Jack would get calls he wanted to keep the number of and I'd write the number down in this book and later transfer to another book, and then I would use it if a phone call come in somebody wanting to talk to Jack I'd put the number down where he could get in touch with them at so I could give him the number to call.

Mr. HUBERT. I think you testified that the first three or four pages were made when you first bought the book?

Mr. CRAFT. Yes.

Mr. HUBERT. And were in fact numbers that you knew or he told you would be frequently called, is that right?

Mr. CRAFT. Yes; the first two pages on both sides.

Mr. HUBERT. He gave you those numbers?

Mr. CRAFT. Yes.

Mr. HUBERT. Now, you were that is to say, daily, of the

Mr. CRAFT. That is right.

Mr. HUBERT. I suggest to you purpose that you stated, it was the entries in sequence as they

Mr. CRAFT. I used the first that he wanted to keep. Then called in for reservations at to use right then, but he would

Mr. HUBERT. My point is I just put the first series of entries called just at random on any page?

Mr. CRAFT. It would usually maybe two or three pages.

Mr. HUBERT. Did you have a

Mr. CRAFT. I'd want to have like this one here which should

Mr. HUBERT. What page are you

Mr. CRAFT. The reverse side went out and got for a couple

Mr. HUBERT. Are you suggesting and that there were different pages

Mr. CRAFT. That is right.

Mr. HUBERT. I think you saw function of putting down reservations

Mr. CRAFT. I might use two take a page right out of the middle

Mr. HUBERT. And leave it in the

Mr. CRAFT. Usually I tore when I got the book full I'd just

Mr. HUBERT. Which book are you

Mr. CRAFT. These notebooks

Mr. HUBERT. You had more than

Mr. CRAFT. I believe I had of a notebook as this.

Mr. GRIFFIN. Do you recall when

Mr. CRAFT. No, I don't.

Mr. HUBERT. I thought you testified with.

Mr. CRAFT. Yes.

Mr. HUBERT. There was another

Mr. CRAFT. Yes. I used it to down the reservations a lot, I started putting reservations down that and then I'd have this one up the reservations.

Mr. HUBERT. Then the other book away?

Mr. CRAFT. That is right.

Mr. HUBERT. Now, you have been if there is any way that one can any particular entry was made.

Mr. CRAFT. No, sir.

Mr. HUBERT. Are you saying that

Mr. CRAFT. It might be 2 or book in a row, maybe. Personally, I made the entries.

Mr. HUBERT. Suppose that you then you found occasion to make following the last one you had made

who took
out?
Dal PD
or
FBI
?

★

See last 2 pages for Union Drilling

Mr. CRAFT. It must have been about 2:30 or 3 o'clock in the afternoon, I imagine.
Mr. HUBERT. She didn't know you were coming?
Mr. CRAFT. No.
Mr. HUBERT. That is in Kalkaska?
Mr. CRAFT. She lives about, I think about 20 miles out of Kalkaska, or she did at that time.
Mr. HUBERT. So that when you got to Kalkaska you still had to go another 20 miles?
Mr. CRAFT. About that, yes.
Mr. HUBERT. That was a rural road?
Mr. CRAFT. It was about—most of it was a well-traveled road, one of the main roads through the State.
Mr. HUBERT. From Kalkaska to where she lived?
Mr. CRAFT. It was then about two miles off the road.
Mr. HUBERT. She lives off the main highway?
Mr. CRAFT. She did at that time.
Mr. HUBERT. Did she live in a log cabin or something of that kind?
Mr. CRAFT. She was living in a farm house.
Mr. HUBERT. Farm house. About 20 miles from Kalkaska?
Mr. CRAFT. Yes; a little place called Mancelona.
Mr. HUBERT. Mancelona?
Mr. CRAFT. Yes.
Mr. HUBERT. It is in County Antrim; isn't it?
Mr. CRAFT. Yes; I believe so.
Mr. HUBERT. Did you tell her about your experience?
Mr. CRAFT. Yes.
Mr. HUBERT. What was her reaction?
Mr. CRAFT. Well, about the same as everybody else.
Mr. HUBERT. Did she know about Ruby?
Mr. CRAFT. I am not sure whether she did or not. They didn't have their radio or TV either, so I don't know. I think they had heard about it, but I am not sure.
Mr. HUBERT. But, in any case, she didn't know you had been working for him?
Mr. CRAFT. No.
Mr. HUBERT. Was it at that place that the FBI man interviewed you?
Mr. CRAFT. Yes.
Mr. HUBERT. What day was that?
Mr. CRAFT. That is where he picked me up. He picked me up there on Thanksgiving Day.
Mr. HUBERT. What time did he pick you up? Did he arrest you?
Mr. CRAFT. No. They came out the house about 7 o'clock Thanksgiving Day.
Mr. HUBERT. 7 o'clock at night?
Mr. CRAFT. In the morning, and he had me go for an interview.
Mr. HUBERT. Where did you go?
Mr. CRAFT. It was about 10 miles from there. It is a little town where the police station was. I don't remember the name of the town.
Mr. HUBERT. Do you know how they located you?
Mr. CRAFT. How is that?
Mr. HUBERT. Do you know how they located you?
Mr. CRAFT. Well, they went to my aunt's.
Mr. HUBERT. How did they—
Mr. CRAFT. That is one thing I know.
Mr. HUBERT. How did they come to go to your aunt's?
Mr. CRAFT. When I was in Dallas, I had got a letter from my cousin, and I had left the envelope laying when I left there. They found her address.
Mr. HUBERT. You mean Roberts?
Mr. CRAFT. No; my aunt's niece, Mickey—my aunt's daughter.
Mr. HUBERT. What is her name?
Mr. CRAFT. Gail Eaton.
Mr. HUBERT. She is the one who lives in Herndon?

Mr. CRAFT. Yes.
Mr. HUBERT. She had written you or you had written her?
Mr. CRAFT. I had wrote her, and then she had wrote me.
Mr. HUBERT. The letter you wrote to her I don't think you mailed.
Mr. CRAFT. I mailed a couple of them. One or two anyway.
Mr. HUBERT. I think you left one behind, didn't you?
Mr. CRAFT. I might have; I am not sure.
Mr. HUBERT. Do you know what day they went to your aunt's house?
Mr. CRAFT. From what I understood, it was the night before they talked to me.
Mr. HUBERT. And she told them, I suppose, that you were going up to your sister's house?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. And then the next morning they interviewed you?
Mr. CRAFT. Yes.
Mr. HUBERT. How long did that interview take?
Mr. CRAFT. About, I believe, 4½ to 5 hours I talked to the men there. That is when they took me back out to the house, and then he asked me to go into Kalkaska the following morning and meet him so he could take some pictures with a Polaroid camera.
Mr. HUBERT. And he did so?
Mr. CRAFT. He took some pictures, and I talked to him between an hour and a half and 2 hours again that morning.
Mr. HUBERT. Did he go over with you the details of your trip up by hitchhiking?
Mr. CRAFT. I don't believe he developed that too closely.
Mr. HUBERT. Have you ever been interviewed by the FBI since?
Mr. CRAFT. I talked to an agent last Saturday at my home in Dallas, Oreg.
Mr. HUBERT. Other than that you have not talked—
Mr. CRAFT. No.
Mr. HUBERT. I think this man who had interviewed you, this FBI man who interviewed you in Kalkaska, had asked you to keep in touch with them?
Mr. CRAFT. Yes.
Mr. HUBERT. How was that to be done?
Mr. CRAFT. Dropping him a card or line letting him know where I was at to get in touch with me.
Mr. HUBERT. That is if you moved?
Mr. CRAFT. Yes.
Mr. HUBERT. How long did you stay with your sister?
Mr. CRAFT. I was there a couple of days. Then I went back down to Clare. I think I spent the night there, and then I was going to go to Florida, and I was hitchhiking, and this guy picked me up, and he said it was pretty nasty out, and he said it was too cold and nasty out to hitchhike. He said, "I have got a room over here. I won't be using it tonight, and you'll be welcome to use it, and then I will bring you back on the road in the morning." I went out there with him, and he was working with an oil field drilling crew, and one of the men had quit, and they needed a man, so I went to work that night. Then I worked up until, with them up until, about the 17th or 18th of February.
Mr. GRIFFIN. Where was that?
Mr. CRAFT. The main office was out of Mount Pleasant, Michigan. We were moving over the southern portion of the State of Michigan.
Mr. HUBERT. Did you let the FBI know where you were?
Mr. CRAFT. I wrote to them and told them they could contact me through the North American Drilling office in Mount Pleasant, Michigan. When I left there in February I went to Dallas, Tex. I was at the trial, and then I went and to—
Mr. HUBERT. How did you go to Dallas?
Mr. CRAFT. I hitchhiked.
Mr. HUBERT. Why did you go to Dallas?
Mr. CRAFT. It was in a personal matter.
Mr. HUBERT. I don't get that question.
Mr. CRAFT. It was in a personal matter.

SAFE - Holding Area 3 months

Mr. CRAFT. I was trying to locate my wife and children.
 Mr. HUBERT. That was in February?
 Mr. CRAFT. Let's see—
 Mr. HUBERT. I think you said you worked for them until—we may be able to clarify that. I just want to hit the highlights right now.
 Mr. CRAFT. I believe I left in March.
 Mr. GRIFFIN. Let me ask this question. What is the name of the drilling company?
 Mr. CRAFT. North American Drilling Company. I spent a week or 2 weeks around Clare there before I left. I believe it was in March, the latter part of April.
 Mr. GRIFFIN. You are sure you got that job by accident?
 Mr. CRAFT. Yes; it was purely accident.
 Mr. HUBERT. You stayed with them until February, as I understand it?
 Mr. CRAFT. I worked with them until about the 18th of February.
 Mr. HUBERT. Then you quit, or what happened?
 Mr. CRAFT. I had bought a rattletrap of a car, and we had moved locations, and I had car trouble. I was staying about 40 miles from where we was working, and I had car trouble and I missed out, I missed about five days of work, and in the meantime they got another man.
 Mr. GRIFFIN. This drilling company was drilling for oil?
 Mr. CRAFT. Yes.
 Mr. HUBERT. Now, when did you get the subpoena to appear at Ruby's trial?
 Mr. CRAFT. I got that in Dallas, Tex., at the courthouse, at the county courthouse.
 Mr. HUBERT. In other words, your trip to Dallas was not for the purpose of attending the trial?
 Mr. CRAFT. No; not—mostly no.
 Mr. HUBERT. You say not mostly.
 Mr. CRAFT. That wasn't my main reason for going.
 Mr. HUBERT. Had you been contacted by anybody to appear at the trial prior to the time you left the North American Drilling Company?
 Mr. CRAFT. Eva Grant's sister had wrote to my cousin, Mrs. Eaton, wanting information as to my whereabouts so they could locate me.
 Mr. HUBERT. And she gave it to them?
 Mr. CRAFT. No; she refused to.
 Mr. HUBERT. But your cousin let you know?
 Mr. CRAFT. They told me about it.
 Mr. HUBERT. What did you do?
 Mr. CRAFT. Then when I arrived in Dallas, I went up to find out what it was all about. I didn't know for sure what it was about.
 Mr. HUBERT. Who did you go to see?
 Mr. CRAFT. I went to the courthouse, and then I talked—the first one I saw was Andy. Then I talked to the lawyer, Mr. Phil Burleson, and he subpoenaed me then.
 Mr. HUBERT. About what date was that, do you know?
 Mr. CRAFT. March 10, I believe it was; yes; it was on my birthday.
 Mr. HUBERT. Did it take you from the 18th of February or so to get to Dallas?
 Mr. CRAFT. I stayed around Clare for, I think, a couple—a week or two. It was, let's see, it must have been about the 7th of March because I was only 3 days going from Clare to Dallas.
 Mr. HUBERT. Your purpose in going to Dallas was to try to find your wife?
 Mr. CRAFT. That is right.
 Mr. HUBERT. Did you succeed in that, by the way?
 Mr. CRAFT. No.
 Mr. HUBERT. You haven't yet?
 Mr. CRAFT. No.
 Mr. HUBERT. When you saw Burleson then, he told you he wanted you to remain?
 Mr. CRAFT. Yes.
 Mr. HUBERT. Did he place you under that subpoena?
 Mr. CRAFT. Yes.

*Note:
 Nancy Perrin
 went to Dallas
 to find her
 husband!*

Mr. HUBERT. Did they use you at the trial?
 Mr. CRAFT. Yes.
 Mr. HUBERT. Can you tell us roughly what the substance of your testimony was at the trial?
 Mr. CRAFT. To the effect that I had took the pictures of the "Impeach Earl Warren" sign and to the effect that he had only planned on shipping one of his dogs to California.
 Mr. HUBERT. That is all that was brought out?
 Mr. CRAFT. That was about the main gist of my testimony.
 Mr. HUBERT. You were a witness for the defense, I take it?
 Mr. CRAFT. Yes.
 Mr. HUBERT. Were you subjected to any cross-examination?
 Mr. CRAFT. I think there were two or three questions put to me on cross-examination.
 Mr. HUBERT. Did you get to talk to Ruby then?
 Mr. CRAFT. No, sir.
 Mr. HUBERT. Did you see Eva?
 Mr. CRAFT. Yes.
 Mr. HUBERT. And Andy Armstrong?
 Mr. CRAFT. How is that?
 Mr. HUBERT. Andy.
 Mr. CRAFT. I saw him before—I don't believe I talked to him after I appeared on the witness stand.
 Mr. HUBERT. He was the first one you contacted?
 Mr. CRAFT. Yes; he was the first one I saw.
 Mr. HUBERT. In Dallas. Did you go over to the club?
 Mr. CRAFT. No. I went to the courthouse.
 Mr. HUBERT. And you saw him at the courthouse?
 Mr. CRAFT. Andy saw me; I didn't see him. Andy saw me and he recognized me.
 Mr. HUBERT. I see. Who else did you talk to while you were in Dallas on this last occasion?
 Mr. CRAFT. I talked to the Grants, to the Rubys—the brothers and sisters.
 Mr. HUBERT. What about?
 Mr. CRAFT. I talked to them after the trial was over, after I had appeared on the witness stand.
 Mr. HUBERT. You didn't talk to them before?
 Mr. CRAFT. No. I think I had saw Miss Grant one time, and at the time when I did Burleson was standing right beside me when I spoke to her, let her know I was there.
 Mr. HUBERT. Did she know where you could be located?
 Mr. CRAFT. She didn't know, but Burleson did. While I was in Dallas, you mean?
 Mr. HUBERT. Yes.
 Mr. CRAFT. Burleson knew.
 Mr. HUBERT. Yes.
 Mr. CRAFT. Burleson knew.
 Mr. HUBERT. She didn't call you to locate you?
 Mr. CRAFT. No.
 Mr. HUBERT. How long were you in Dallas before you testified?
 Mr. CRAFT. Let's see, I landed in Dallas on Sunday. I was in Dallas for about 4 days all together before I testified.
 Mr. HUBERT. How long were you in Dallas before you contacted Burleson or met Burleson?
 Mr. CRAFT. I arrived in Dallas Sunday, and I contacted Burleson Tuesday.
 Mr. HUBERT. And you testified on Thursday?
 Mr. CRAFT. Yes.
 Mr. HUBERT. And you left on what day?
 Mr. CRAFT. I think it was I think I spent that day I left Dallas the following Wednesday. I believe it was. I went to the airport where I arrived and I had a good look at the airport. I think I saw the plane that was there. I think I saw the plane that was there. I think I saw the plane that was there.

Union
oil

Mr. CRAFT. No; all I know about it is originally it was the old McClure Drilling Co. and the old Union Drilling Co. combined together to form the North American Drilling Co.

Mr. GRIFFIN. Were those Michigan companies or were they people—

Mr. CRAFT. Michigan companies.

Mr. GRIFFIN. We will continue tomorrow morning at 9 o'clock.

End of
Vol. 13
They never got Back
To Union Drilling.
~~##~~

*Crafard seems
to travel
unusually.
J.G.*

Mr. HUBERT. Where did you work?
Mr. CRAFARD. With a carnival. Then we went on up to Port Angeles, Wash.
Mr. HUBERT. Port Angeles?
Mr. CRAFARD. Yes, sir.
Mr. HUBERT. How long did you stay there?
Mr. CRAFARD. We was there for about 6 weeks.
Mr. HUBERT. Until what date?
Mr. CRAFARD. I don't remember the date.
Mr. HUBERT. Well, it was the summer of 1963, wasn't it?
Mr. CRAFARD. Yes, sir.
Mr. HUBERT. Was your wife still with you?
Mr. CRAFARD. Yes, sir; we were together at that time.
Mr. HUBERT. All right. What was your next move?
Mr. CRAFARD. The next thing happened she left me again.
Mr. HUBERT. On what date was that?
Mr. CRAFARD. I couldn't give you a date on that either.
Mr. HUBERT. Well—
Mr. CRAFARD. I can't remember the dates too well.
Mr. HUBERT. Well, it was the summer time?
Mr. CRAFARD. Yes, sir; it was in the summer. I believe it was in the latter part of August or the middle of August, I am not sure.
Mr. HUBERT. Did she leave any note this time when she left?
Mr. CRAFARD. She left a note with some friends of ours in Port Angeles, Wash.
Mr. HUBERT. What was the cause of her leaving, did she say?
Mr. CRAFARD. She didn't say.
Mr. HUBERT. Did she leave any forwarding address?
Mr. CRAFARD. She had went to my brother's in Los Angeles, Calif.
Mr. HUBERT. Which brother was that, that is the one in the Army?
Mr. CRAFARD. Crafard, yes, sir; Edward D.
Mr. HUBERT. How long did she stay with him?
Mr. CRAFARD. She was there about 2 weeks.
Mr. HUBERT. Where did she go?
Mr. CRAFARD. He brought her up to my folk's place, I went from Washington
down to my folk's place.
Mr. HUBERT. That is Dallas, Oreg.?
Mr. CRAFARD. He brought her up to my folk's there, in Dallas, Oreg.
Mr. HUBERT. Did you have a reconciliation again?
Mr. CRAFARD. We tried a reconciliation. It didn't work out.
Mr. HUBERT. So what happened?
Mr. CRAFARD. So subsequently, about 3 weeks later, I left home, my folk's place.
Mr. HUBERT. You left her there?
Mr. CRAFARD. No, sir.
Mr. HUBERT. She had already gone?
Mr. CRAFARD. No; she was still there over at my folk's place.
Mr. HUBERT. That is what I mean, you left her there?
Mr. CRAFARD. Yes; I left her there.
Mr. HUBERT. Judging by the time schedule you had mentioned that would have been around the middle of September is that correct?
Mr. CRAFARD. I believe so; I am not sure.
Mr. HUBERT. Where did you go?
Mr. CRAFARD. Let's see, I went to California. I went down on the coast and I worked for a Chinese man down there raising strawberries.
Mr. HUBERT. How long did you stay there?
Mr. CRAFARD. I was there for about a week. And from there I went to Long Beach, Calif. I went to work on the new Playland down on Long Beach. I was there for about a month, I believe it was. Then I went to Barstow, Calif. where I went to work for produce out there.
Mr. HUBERT. What was the name of that?
Mr. CRAFARD. I don't remember the name of that outfit.
Mr. HUBERT. How long did you stay there?
Mr. CRAFARD. I was with him for about 3 or 4 weeks, I believe it was.

Long Beach

Mr. HUBERT. I take it that these jobs simply gave you enough money to live on and save up a little so you could move to the next place?
Mr. CRAFARD. That is right.
Mr. HUBERT. All right. After that where did you go?
Mr. CRAFARD. I went to Michigan.
Mr. HUBERT. What place there?
Mr. CRAFARD. Fife Lake, Mich.
Mr. HUBERT. Where did you live there?
Mr. CRAFARD. I was there overnight. My sister and brother-in-law, Ingersol lived there, and—
Mr. HUBERT. And you stayed with them?
Mr. CRAFARD. I stayed overnight there.
Mr. HUBERT. Then where did you go?
Mr. CRAFARD. Then I went to—down into the southern part of Michigan, I joined another carnival down there.
Mr. HUBERT. What was the name of the carnival?
Mr. CRAFARD. Happyland Amusements.
Mr. HUBERT. Who was the owner of it?
Mr. CRAFARD. I am just trying to think of the name. I can think of the first name but I can't think of his last name.
Mr. HUBERT. Suppose you give us that.
Mr. CRAFARD. His first name was Bob. There were two brothers owned it.
Mr. HUBERT. How long did you stay with them?
Mr. CRAFARD. I was with them for about 3 weeks. We traveled from Michigan to Memphis, Tenn. We played the Memphis Fair.
Mr. HUBERT. How long did you stay in Memphis?
Mr. CRAFARD. We was there for 2 weeks.
Mr. HUBERT. What was your next move?
Mr. CRAFARD. My next move was, while I was in Memphis I quit them and went to work for Leonard Wood who owned a trabant.
Mr. HUBERT. What is that?
Mr. CRAFARD. It is one of the newest owned rides out, it is a German-made ride.
Mr. HUBERT. Leonard Wood was his name?
Mr. CRAFARD. Yes, sir; that was in Memphis, Tenn.
Mr. HUBERT. And you joined him really to move, is that right?
Mr. CRAFARD. No. I made the move with a friend of mine.
Mr. HUBERT. I understood that you were working with the circus or carnival operated by a man named Bob and his brother?
Mr. CRAFARD. Yes.
Mr. HUBERT. And you quit them to join Leonard Wood's outfit.
Mr. CRAFARD. Yes; it was better pay.
Mr. HUBERT. How long did you stay with Wood?
Mr. CRAFARD. I was with them for, I think it was the last 4 days of the fair, about 4 days.
Mr. HUBERT. Then you quit him?
Mr. CRAFARD. Actually I got fired from him. There was a girl there that kept hanging around the ride and we couldn't get rid of her and everybody tried to get rid of her. She thought she was in love with me or something.
Mr. HUBERT. So Leonard Wood fired you?
Mr. CRAFARD. Yes.
Mr. HUBERT. And what did you do next?
Mr. CRAFARD. I traveled to Dallas, Tex.
Mr. HUBERT. How did you travel?
Mr. CRAFARD. With a friend of mine, Mickey Spillane.
Mr. HUBERT. Mickey who?
Mr. CRAFARD. Mickey Corday.
Mr. HUBERT. How do you spell the last name?
Mr. CRAFARD. C-o-r-d-a-y.
Mr. HUBERT. How did you travel?
Mr. CRAFARD. Traveled down in his car.
Mr. HUBERT. Where is he from, do you know?

Memphis

MICKEY CORDAY

HEARD what?

wife?

★
Would Shirley
know
or is she
the one?

not likely →

Mr. CRAFT. I don't know where his home is.
Mr. HUBERT. Did you know him prior to this time?
Mr. CRAFT. I had seen him prior to this time and heard of him prior to this time.
Mr. HUBERT. I mean it wasn't a hitchhike?
Mr. CRAFT. No, sir; I met him at the fairgrounds in Dallas, Tex., or in Memphis.
Mr. HUBERT. Did you drive straight to Dallas?
Mr. CRAFT. We drove straight to Dallas, Tex.
Mr. HUBERT. Now when you arrived in Dallas, what did you do?
Mr. CRAFT. I went to work with an outfit "How Hollywood Makes Movies" setup in the Dallas, Tex., State Fair.
Mr. HUBERT. Who was that?
Mr. CRAFT. Deke Miles and Bob Craven.
Mr. HUBERT. Had you known them before?
Mr. CRAFT. No.
Mr. HUBERT. What date was that?
Mr. CRAFT. I don't remember the date on that. It was the first day of the fair.
Mr. HUBERT. It was the first day of what fair?
Mr. CRAFT. The Dallas, Tex., State Fair.
Mr. GRIFFIN. This was in the fall of 1963?
Mr. CRAFT. Yes.
Mr. HUBERT. How much money did you make with them?
Mr. CRAFT. I made \$5 a day.
Mr. HUBERT. Where did you live?
Mr. CRAFT. I stayed in the tent. I was night watchman in the tent. They had a lot of props and equipment in the tent.
Mr. HUBERT. In the meantime what happened to your wife?
Mr. CRAFT. I had no idea.
Mr. HUBERT. To this day?
Mr. CRAFT. To this day, I found out what had happened later but right now I have no idea where she is at.
Mr. HUBERT. How long did she stay with your parents after you left?
Mr. CRAFT. She was there with my parents for about 2 or 3 weeks and then she took a job babysitting. She stayed there for about a week and then she took sick I understand and was in the hospital for about 3 days. Was back with my parents for about a week and then they went to Dallas, Tex. She left the boys with my parents, was in Dallas, Tex., for 2 or 3 weeks, then she went back up home and picked the boys up and the last I had heard of she had went to Cuba, Mo., and left the boys with a woman there in Cuba, Mo., and was paying her to take care of the boys.
Mr. HUBERT. How did you find out all this?
Mr. CRAFT. This woman in Missouri wrote to my mother, that is how I found out she had been there and my mother told me what had happened when she was still with them.
Mr. HUBERT. What is the last word you heard from your wife?
Mr. CRAFT. How is that?
Mr. HUBERT. What is the last time you heard anything about her?
Mr. CRAFT. The last time I heard anything about her, had any news or had any knowledge of her whatsoever was about, on Saturday the 7th, March 7 of this year.
Mr. HUBERT. You don't know where she is now?
Mr. CRAFT. No, sir.
Mr. HUBERT. Has she the children?
Mr. CRAFT. Yes, sir; she has got the children.
Mr. HUBERT. When did you first meet Jack Ruby?
Mr. CRAFT. I met Jack Ruby about the third day of the Dallas, Tex., State Fair, at the fairgrounds.
Mr. HUBERT. Tell us about how you met him.
Mr. CRAFT. He was backing the—Mr. Craven and Mr. Miles, and he come out there to talk to them.

Mr. HUBERT. Were you present when they spoke?
Mr. CRAFT. I was out front when he come out there.
Mr. HUBERT. Did he seem to know them or—
Mr. CRAFT. He knew them. They were acquainted.
Mr. HUBERT. They were acquainted?
Mr. CRAFT. Yes.
Mr. HUBERT. You could tell that from the conversation?
Mr. CRAFT. Yes, they just walked up to each other and shook hands and called each other by the first name.
Mr. HUBERT. Do you remember the substance of the conversation?
Mr. CRAFT. Mostly the conversation had to do with a twistboard exerciser that Ruby was trying to promote.
Mr. HUBERT. Well, go ahead.
Mr. CRAFT. And he was there for about a half, 45 minutes that evening, and it was 2 or 3 days later before I saw him again.
Mr. HUBERT. Before you go on, would you tell us how long after you joined the fair did you first see this man Ruby?
Mr. CRAFT. About 2 or 3 days, about 2 days after I joined the fair.
Mr. HUBERT. That would be about 2 days after the fair opened.
Mr. CRAFT. Yes.
Mr. HUBERT. And the second time you saw him was about 3 days after that?
Mr. CRAFT. I believe so, yes.
Mr. HUBERT. What was the occasion of seeing him the second time?
Mr. CRAFT. He came out there to talk to Mr. Miles and Mr. Craven.
Mr. HUBERT. Did you overhear that conversation?
Mr. CRAFT. No, sir; I did not.
Mr. HUBERT. Do you know what was the purpose of the conversation?
Mr. CRAFT. I believe Mr. Miles—he had brought some props, a couple of prop chairs, some chairs used for props and a mirror used for a prop to be used.
Mr. HUBERT. Jack Ruby brought that out to them?
Mr. CRAFT. Yes.
Mr. HUBERT. What was his interest in this fair?
Mr. CRAFT. I had no idea.
Mr. HUBERT. Did he have any financial interest?
Mr. CRAFT. He had some financial interest there.
Mr. HUBERT. How do you know that?
Mr. CRAFT. Mr. Craven had told me, we had been talking and he told me that Ruby had some financial interest in it.
Mr. HUBERT. Did he indicate what it was about, how much?
Mr. CRAFT. No, sir.
Mr. HUBERT. Well, did Ruby put up money?
Mr. CRAFT. From what I understood he had put up some money.
Mr. HUBERT. How much?
Mr. CRAFT. I have no idea.
Mr. HUBERT. Did you hear Mr. Craven or Mr. Miles talk about what percentage he might have in the interests of the project?
Mr. CRAFT. No, sir; whenever I was around Mr. Craven and Mr. Miles I was pretty busy working most of the time.
Mr. HUBERT. And you lived in the tent all the time?
Mr. CRAFT. Yes, sir.
Mr. HUBERT. Did you have any friends in Dallas?
Mr. CRAFT. There was a few people that I know there.
Mr. HUBERT. Would you name them?
Mr. CRAFT. Well, at that time there was as far as I knew my brother-in-law, John Case, lived in Dallas.
Mr. HUBERT. He still did?
Mr. CRAFT. And there was a few members of the church my wife and I went to still in Dallas.
Mr. HUBERT. What church?
Mr. CRAFT. I believe it is, I believe it is.

Dallas
"Church"

Eatwell
Restaurant

Mr. CRAFT. \$10 bill, I believe, at that time. Two or three times he bought clothes for the girl.

Mr. GRIFFIN. Ten dollar bill?

Mr. CRAFT. Yes.

Mr. GRIFFIN. She couldn't buy much with a \$10 bill.

Mr. CRAFT. She needed certain kinds of clothes, slacks and a blouse to work in when she went to work for Ralph Paul.

Mr. GRIFFIN. Do you know what work she had been doing before she came to work for Paul?

Mr. CRAFT. No; all I know she had been on several occasions in the club with Jack. They were pretty thick for a while, and then something happened between them to where she wouldn't have anything to do with Jack.

Mr. HUBERT. But you don't know what it was that happened?

Mr. CRAFT. No, sir; I have no definite knowledge.

Mr. GRIFFIN. Do you have some idea?

Mr. CRAFT. I have an opinion; yes.

Mr. GRIFFIN. Can you give us an idea?

Mr. CRAFT. He was making a big play for her, and my opinion is he got out of hand and she put a stop to it.

Mr. GRIFFIN. Was there anything else said by someone else that led you to believe it?

Mr. CRAFT. Mostly she referred to it. She inferred it happened.

Mr. GRIFFIN. What would be getting out of hand in that situation, would it be simply Jack wanting to go to bed with her or would it be some unusual kind of sexual relations?

Mr. CRAFT. No; I would say wanting to go to bed with her as far as my knowledge. From what I knew of Norma she was a pretty decent girl. She was a little wild but she was a fairly decent girl.

Mr. GRIFFIN. How old a girl would you say she was?

Mr. CRAFT. I believe Norma was 18. She was a very friendly person, easy to like.

Mr. HUBERT. Did you have a girl who worked at the Eatwell Restaurant that you dated?

Mr. CRAFT. No, sir.

Mr. HUBERT. But you did go to the Eatwell Restaurant on Main Street, I think it was?

Mr. CRAFT. It was on Commerce.

Mr. HUBERT. Commerce.

Mr. CRAFT. I went there most of the time for my meals. It was, meals were cheap, nice place to go to, it was close, and I sat around there and joked with the girls and the one guy who worked in there I got acquainted with him a little bit.

Mr. HUBERT. How many girls in the club went there?

Mr. CRAFT. I don't believe the girls in the club went there to eat often.

Mr. HUBERT. Do you know a man by the name of Huey Reeves?

Mr. CRAFT. The name isn't familiar to me.

Mr. HUBERT. Would it help you if I suggested that he worked at the Nichol's Garage next door?

Mr. CRAFT. That would be the colored boy, I believe.

Mr. HUBERT. No; this was a white man.

Mr. CRAFT. On a couple of occasions I sat in there and talked to him a couple of nights. We would sit in there and talk, maybe have a beer or two.

Mr. HUBERT. Beer or two where? At the Eatwell?

Mr. CRAFT. No; the garage. In the office.

Mr. HUBERT. While you were there, who do you think were Ruby's best friends other than his business acquaintances?

Mr. CRAFT. Oh, man, the man I seen him with mostly was Senator, that I know of him being was Senator, and Ralph Paul.

Mr. HUBERT. What about girl friends?

Mr. CRAFT. He had one girl, I believe her name was Linda or something. she was a blond, she was a real nice looking girl that he went with quite a few times.

Mr. HUBERT. Was she a stripper?

Mr. CRAFT. No; she didn't work for him.

Mr. HUBERT. You don't know her first name?

Mr. CRAFT. I am not positive of her name. I don't recall her name. Names is something to me that doesn't mean much. I meet so many people.

Mr. GRIFFIN. Do you remember the two fellows who ran the Eatwell Restaurant?

Mr. CRAFT. Not too well.

Mr. GRIFFIN. Were there a couple of older men?

Mr. CRAFT. One older man that worked behind the counter in the evenings.

Mr. GRIFFIN. Did Jack also eat at the Eatwell?

Mr. CRAFT. He didn't eat there when I was there with him, after I went to work for him. I understood the guy knew Jack real well, in fact he got in the habit of calling me Jack Ruby, Jr., or Little Ruby, in a kind of teasing manner. He was a very friendly person.

Mr. GRIFFIN. Was that the older man?

Mr. CRAFT. He was an older man; I believe the oldest man that I saw there.

Mr. GRIFFIN. You don't recall his name, first name, do you?

Mr. CRAFT. No; I don't recall his first name.

Mr. GRIFFIN. Was one of the fellows in there called Jimmy, that you recall?

Mr. CRAFT. Not that I recall. There is one of those messes of pictures I would like to get hold of. There is one side of them I would just as soon get ahold of and tear up.

(Brief recess.)

Mr. HUBERT. You previously mentioned that there was a girl that Jack went out with socially.

Mr. CRAFT. Yes.

Mr. HUBERT. Did I understand you correctly that you said she did not work at the club?

Mr. CRAFT. That is right.

Mr. HUBERT. How often did he go out with her, to your knowledge?

Mr. CRAFT. I don't know how often. It was quite often.

Mr. HUBERT. How would it come to your attention that he was going out with her?

Mr. CRAFT. Well, usually he would bring her in to the club with him before they would go, and after his club closed he would take her out to dinner.

Mr. HUBERT. Did you go out to dinner with them?

Mr. CRAFT. On one occasion, I was at the Vegas, we went over to the Vegas Club, and then the three of us went afterwards and had dinner.

Mr. HUBERT. How do you know other than that one occasion when he went out with her that he took her to dinner?

Mr. CRAFT. He would say that they was going to be taking her out to dinner.

Mr. HUBERT. Did you ever see her at his apartment?

Mr. CRAFT. No, sir.

Mr. HUBERT. Did he ever indicate in any way that she did go to his apartment?

Mr. CRAFT. No, sir; not to my knowledge.

Mr. HUBERT. I am going to show you what I am marking five photographs on which I am writing as follows: "Washington, D.C., April 8, 1964, Exhibit 5200-A, Deposition of C. L. Craft." And I am signing my name below there. On the next picture I am also marking, "Washington, D.C., April 8, 1964, Exhibit 5200-B, Deposition of C. L. Craft," and I am placing my name below that. The third picture I am marking "Washington, D.C., April 8, 1964, Exhibit 5200-C, Deposition of C. L. Craft," and signing my name below that. On the fourth picture I am marking "Washington, D.C., April 8, 1964, Exhibit 5200-D, Deposition of C. L. Craft," and marking my name down on that; and on the fifth picture I am marking "Washington, D.C., April 8, 1964, Exhibit 5200-E, Deposition of C. L. Craft" and signing my name.

(The pictures referred to were marked Exhibits Nos. 5200-A through E for identification.)

Mr. HUBERT. Now, I ask you to look at the pictures which have been marked for identification as follows: Exhibits 5200-A, 5200-B, 5200-C, 5200-D, and 5200-E, and I ask you if in any one or all of those pictures you can see the girl

what's
this?
about?
not
likely

□?

to keep phone numbers when I
it?

work for Jack Ruby did you
for him. You look real close
it.

ere?
Club. Its got 1312 1/2 Commerce

ply comes through as actually
ny color?

any color.
K, did Jack Ruby give you any

k?
s down in, addresses of people
the phone number down so I'd

there follow any sequence either
?

me to look at it and see if you

the first page is more or less

the back of page 1; the reverse
ed quite frequently.

s on the top of page 2. It was
es on there. Were they num-

erse side of page 2?
there, on the reverse side of
Little Lynn's phone number.

far as I know, there was only
it was Mickey Ryan. On the
were taken down from phone
taken down from phone calls.
that was that one girl I was

I saying about that Jack had
o work for this friend of his,

your testimony yesterday you
not remember her last name?
name, sir.
er name was Norma.

he person you were testifying
was ultimately placed at work

Mr. HUBERT. And the entry on page—what is it?

Mr. CRAFT. Page 4.

Mr. HUBERT. Refreshes your memory to that extent, right?

Mr. CRAFT. Yes, sir. On the reverse side of page 4 is just notations. No. 5 is just notations, with some things that Jack had to do on that day. Then the reverse side of 5 is just notations, phone calls. No. 6 is some draws that I took on different days. The reverse side of No. 6 is just notations, mostly for phone calls that was taken. No. 7 is just notations with the exception of the top number, the top name, Joe Roskydall, who was a friend of mine while I was previously living in Dallas.

Mr. GRIFFIN. Larry, in the pages that you have gone through so far, have you noticed any handwriting in that book that is not your handwriting?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. As you go through this, if you do recognize any handwriting that is not yours, would you point that out to us?

Mr. CRAFT. Yes, sir. On the reverse side of page 7 there is just notations from phone calls. The bottom half of that page written in ink isn't my handwriting.

Mr. GRIFFIN. Do you recognize whose handwriting that is?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. Are you able to recognize Jack Ruby's handwriting?

Mr. CRAFT. No, sir; I am not.

Mr. GRIFFIN. Are you able to recognize Andy Armstrong's handwriting?

Mr. CRAFT. I believe I would recognize Andy's writing.

Mr. GRIFFIN. Does that appear to be Andy Armstrong's handwriting?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. Do you want to look at page 8?

Mr. CRAFT. That is my writing on page 8. That is just phone numbers, addresses that was taken down that Jack Ruby give me to write down, addresses that he wanted to keep. On the reverse side of that is a couple of phone numbers. I don't recall what they were for. Page 9 I don't have any idea what that was for. I don't recall it all.

Mr. GRIFFIN. Is that your handwriting on page 9?

Mr. CRAFT. It looks like my handwriting, yes. The reverse side of page 9 is blank. Page 10 is blank. A portion of a page, page 11, is blank.

Mr. GRIFFIN. Page 11, incidentally, is a half sheet of paper. Do you recall in using this notebook whether you had occasion to rip out portions of the notebook?

Mr. CRAFT. A couple of times I took a piece of paper and put a phone number on it for Jack. Page 12 is just a few notations for some things that I had to buy for myself. The reverse side of page 11 is—

Mr. GRIFFIN. That is the reverse side of page 12?

Mr. CRAFT. Page 12, yes; is just notations. Page 13 is a couple of notations.

Mr. GRIFFIN. Page 13 is in your handwriting?

Mr. CRAFT. Yes. This number in East Waco may not be mine. I don't know.

Mr. GRIFFIN. You are referring to what appears to be 3902—

Mr. CRAFT. East Waco.

Mr. GRIFFIN. East Waco, and that is written in pen?

Mr. CRAFT. Yes; I don't recall I ever wrote it down, and it doesn't look like my handwriting.

Mr. HUBERT. Page 10?

Mr. GRIFFIN. No; page 13.

Mr. CRAFT. Page 13. The reverse side of that page is my handwriting. It is just notations. Page 14 is some notations I took while I was trying to make arrangement to ship a dog to California. It is about a third of a page.

Mr. GRIFFIN. Can you read page 14 for us? It is a little difficult to read.

Mr. CRAFT. I'm not even sure what it is, myself. I can make out the name Frank Fisher underneath, but that is all. I believe the rest of it is something, Boeing Insurance it looks like.

Mr. HUBERT. How is it spelled?

Mr. CRAFT. B-o-e-i-n-g. The reverse side of page 14 is just notations. 15

Boeing

10/14

EAST
WACO
IS A
STREET
IN
DALLAS
BUT
THERE IS
NO
3900
BLOCK

★

□ Note: Check phonebook
to eliminate Boeing Insurance.

CRAFARD Actually is UNACCOUNTED FOR DURING THE SHOOTING

Mr. HUBERT. Did you ask Jack's permission to leave to go watch it?
Mr. CRAFT. I think we both told Jack that we was going to go watch it.
Mr. HUBERT. You and Andy did?
Mr. CRAFT. Yes; I believe so.
Mr. HUBERT. Together?
Mr. CRAFT. No; we didn't figure on going. Andy was taking the day off so he could go and I told Jack I was figuring going on up and watching the parade.

Mr. HUBERT. What did he say about it?
Mr. CRAFT. He didn't say anything.
Mr. HUBERT. What?
Mr. CRAFT. I don't recall him saying anything.
Mr. HUBERT. You were asking him—
Mr. CRAFT. Other than maybe telling me it was all right to go or something.
Mr. HUBERT. That is what I was wondering. Did he express any consent or disapproval?

Mr. CRAFT. I don't recall what he said.
Mr. HUBERT. Did he mention what he was going to do about watching it?
Mr. CRAFT. Not that I recall.
Mr. HUBERT. Did you tell him where you were going to watch it, yourself?
Mr. CRAFT. No, sir.

(Discussion off the record.)
Mr. HUBERT. You recall, of course, the day that the President was shot.

Mr. CRAFT. Yes, sir.
Mr. HUBERT. Do you recall the night before that, which would have been Thursday night?

Mr. CRAFT. As far as I can recall it was more or less a general night for the club.

Mr. HUBERT. Were there any special preparations by way of preparing for a larger crowd or for some program in connection with the President's visit?

Mr. CRAFT. Not that I can recall.

Mr. HUBERT. In other words, the night prior to the President's visit was a routine night?

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Mr. HUBERT. I suppose you have put your mind to it since, particularly at the time it happened, because most people did, you know. They relate that historic event to their own lives and reconstruct what they were doing before and afterwards.

Did you do that? Have you ever done that?

Mr. CRAFT. I have tried to think of what I was doing before, the night before, a couple nights before, or something like that. I don't recall anything out of the ordinary.

Mr. HUBERT. If it was the ordinary, then I suppose it would have been that the club were closed up at its usual hour.

Mr. CRAFT. As far as I recall, yes.

Mr. HUBERT. And you were still sleeping there?

Mr. CRAFT. Yes; I was still sleeping there.

Mr. HUBERT. So you would have gone to sleep?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. And then I suppose Ruby would have wakened you?

Mr. CRAFT. Andy woke me that morning. He come in early. Andy always put the beer in and he come in early to do that so that he could have the rest of the day off.

Mr. HUBERT. What time did Andy come in?

Mr. CRAFT. I think it was about 9:30 or something like that.

Mr. HUBERT. Came in personally?

Mr. CRAFT. Yes. He was there when the President was shot.

Mr. HUBERT. Were you asleep when he came in?

Mr. CRAFT. I was asleep when he came in.

Mr. HUBERT. Did you waken up when he came in?

Mr. CRAFT. I didn't wake up. Andy woke me up and told me the President had been shot.

Mr. HUBERT. That was much later in the day, wasn't it?

Mr. CRAFT. I believe so.

Mr. HUBERT. About 12:30?

Mr. CRAFT. Yes.

Mr. HUBERT. Weren't you suppose to be doing your cleaning-up job?

Mr. CRAFT. Ordinarily if I had been up, I would have been cleaning up; yes, sir.

Mr. HUBERT. Ordinarily he would have awakened you when he came in, wouldn't he?

Mr. CRAFT. Andy, when he came in he should have woke me up. I guess he said he had called me or something and I hadn't woke up, I hadn't got up or something.

Mr. HUBERT. Didn't he know you wanted to go and see the parade?

Mr. CRAFT. He knew I said something about it. I don't know, I think maybe he had been down and saw us—down to see some of it or something and then come back to the club or something.

Mr. HUBERT. You didn't leave word for anyone to call you to see the parade?

Mr. CRAFT. No.

Mr. HUBERT. Wasn't it unusual for you to sleep that length of time?

Mr. CRAFT. Not if I was tired and they didn't call me, I'd sleep if they didn't call me.

Mr. HUBERT. Have you ever done that before?

Mr. CRAFT. I've seen the time when I went to sleep and slept 14 or 15 hours.

Mr. HUBERT. No, I am talking about while you were at the club.

Mr. CRAFT. At the club a couple times I slept until 1:30 or 2 o'clock in the afternoon before somebody woke me up.

Mr. HUBERT. You had made no plans yourself to anticipate going to see the President?

Mr. CRAFT. Not definite plans except if I got up I figured I'd go down and see it.

Mr. HUBERT. And you intended to get up?

Mr. CRAFT. I figured I'd wake up. I didn't wake up.

Mr. HUBERT. What time did you go to bed, do you know?

Mr. CRAFT. I don't know, about 2:30 or 3 o'clock, or something.

Mr. HUBERT. You slept clean around until 12:30 or after?

Mr. CRAFT. Yes.

Mr. HUBERT. How do you know Andy came in earlier?

Mr. CRAFT. The beer was all taken care of, so I figured he had been in the club.

Mr. HUBERT. You are not sure it was Andy that did that, then?

Mr. CRAFT. No.

Mr. HUBERT. Put the beer on?

Mr. CRAFT. Andy said something about doing it, he had done it earlier, or something.

Mr. HUBERT. Was the beer normally delivered at a regular time?

Mr. CRAFT. We had the beer delivered 2 days a week. Andy come in every day and put the beer in the cooler.

Mr. HUBERT. Where was the beer delivered?

Mr. CRAFT. It was delivered upstairs when it was delivered.

Mr. HUBERT. Did somebody have to receive it?

Mr. CRAFT. Yes.

Mr. HUBERT. When was it delivered that day, do you know?

Mr. CRAFT. It was delivered on Tuesdays and Saturdays, I believe it was.

Mr. HUBERT. It wasn't delivered on this day, then?

Mr. CRAFT. No, but he come up to put more beer in the cooler.

Mr. HUBERT. That was his job?

Mr. CRAFT. Yes. He done that all the time.

Mr. HUBERT. You didn't have anything to do with it?

Mr. CRAFT. No.

Mr. HUBERT. Where would he carry the beer from, from what place to where?

Mr. CRAFT. It would come in the front door of the club.

Why go off Record here

"I Didn't Wake up—Andy Woke Me up and Told me About The President being SHOT."

Slip
HUBERT
NAILS IT
DOWN AS
NOT
UNUSUAL

CRAFARD Actually is UNACCOUNTED FOR DURING THE SHOOTING

Mr. HUBERT. Did you ask Jack's permission to leave to go watch it?
Mr. CRAFT. I think we both told Jack that we was going to go watch it.
Mr. HUBERT. You and Andy did?
Mr. CRAFT. Yes; I believe so.
Mr. HUBERT. Together?
Mr. CRAFT. No; we didn't figure on going. Andy was taking the day off so he could go and I told Jack I was figuring going on up and watching the parade.

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Mr. CRAFT. No.
Mr. HUBERT. Where would he carry the beer from, from what place to where?

Mr. CRAFT. It would come in the back door.

Why go off Record?

"I DIDN'T WAKE UP—ANDY WOKED ME UP AND TOLD ME ABOUT THE PRESIDENT BEING SHOT."

HUBERT
NAILS IT
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Hubert Comes
Back To
CRAFARD'S
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This Boy's Had
Interrogation-
Resistance
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HARD TO PIN
DOWN

way off to the side here and come on over here and made an L. My room was here and he'd get the beer over here and take it out.

Mr. HUBERT. He had to pass your room?

Mr. CRAFT. No.

Mr. HUBERT. He had to pass by it?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. He would come in the back of the club where the beer was stored?

Mr. CRAFT. Probably he'd come in the front door and go up here and get the beer. My room was down here on this corner, and he would get the beer here.

Mr. HUBERT. Did you leave the door open or closed?

Mr. CRAFT. My door was closed.

Mr. HUBERT. Why was it closed?

Mr. CRAFT. I closed it all the time.

Mr. HUBERT. Weren't you supposed to be sort of on guard, as it were, in addition to doing the job around there, that is part of your job having someone on the premises?

Mr. CRAFT. I just figured having me sleep there, I guess. He never said anything to me about it.

Mr. HUBERT. Did he ever awaken you on other days when he brought the beer?

Mr. CRAFT. If Andy came in when I was still in bed he'd usually wake me up, yes.

Mr. HUBERT. But he did not this morning?

Mr. CRAFT. He said he called me but I hadn't woke up.

Mr. HUBERT. He called you by telephone or in person?

Mr. CRAFT. I don't know whether he called me by telephone, he said he tried to call me by telephone or called me when he come to the club or what.

Mr. HUBERT. If he called you by telephone where would the telephone have been in reference to your room?

Mr. CRAFT. In the room next to my room.

Mr. HUBERT. Could you hear it?

Mr. CRAFT. Yes.

Mr. HUBERT. Had you ever been awakened before by it?

Mr. CRAFT. Yes, several times.

Mr. HUBERT. There is no doubt then that if he had called you by telephone it would have awakened you?

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Mr. GRIFFIN. When did he tell you that he called you?

Mr. CRAFT. It was shortly after he did wake me up.

Mr. HUBERT. How did he wake you up?

Mr. CRAFT. He come in there and he had his radio up real loud when he come in there and he told me the President had been shot.

Mr. HUBERT. And that was at what time?

Mr. CRAFT. He called me two or three times. It was just after the President had been shot.

Mr. HUBERT. How many times did he call you? You said two or three times?

Mr. CRAFT. He called me two or three times at that time when he woke me up there he called me two or three times.

Mr. HUBERT. How do you know that?

Mr. CRAFT. He said so.

Mr. HUBERT. You don't recall it two or three times?

Mr. CRAFT. I recall hearing him call me twice that I know of right then.

Mr. HUBERT. And then that aroused you?

Mr. CRAFT. Yes.

Mr. HUBERT. Had you been drinking the night before?

Mr. CRAFT. Not that I recall.

Mr. HUBERT. What I am trying to get at, Larry, is why it was so difficult to wake you that morning.

Mr. CRAFT. Yes; I can understand that.

Mr. HUBERT. Have you any explanation for it?

Mr. CRAFT. None that I can think of except that I probably was a little tired, except a little tired from the night before when I went to bed.

Mr. HUBERT. You do recall that?

Mr. CRAFT. Yes; I went to bed and went right to sleep. I didn't lie awake very long.

Mr. HUBERT. Do you normally lay awake sometimes?

Mr. CRAFT. I normally lay awake anywhere from an hour and a half to 2 hours.

Mr. HUBERT. But this particular night you did not?

Mr. CRAFT. No.

Mr. HUBERT. You weren't drinking?

Mr. CRAFT. No, not that I can recall.

Mr. HUBERT. Do you drink much?

Mr. CRAFT. Very seldom. I drank, I think, three or four different times while I was there that I drank a beer or two, that was all.

Mr. HUBERT. So that your heavy sleep on the morning of the 22d couldn't be attributed to the fact that you had a hangover?

Mr. CRAFT. No.

Mr. HUBERT. Or that you were suffering from any overindulgence in alcohol?

Mr. CRAFT. No, sir.

Mr. HUBERT. You don't take any kind of sleeping pills or anything like that?

Mr. CRAFT. No, sir.

Mr. HUBERT. So this was just normal sleep?

Mr. CRAFT. Yes.

Mr. HUBERT. And his call failed to wake you?

Mr. CRAFT. That is right.

Mr. HUBERT. What did he tell you when he first came in?

Mr. CRAFT. The first thing he said was President Kennedy had been shot. He said, "The President has been shot." I wouldn't hardly believe him.

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Mr. HUBERT. Do you remember what time it was?

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Mr. HUBERT. I mean first of all when he woke you up.

Mr. CRAFT. 20 or 25 to 12.

Mr. HUBERT. To 12?

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Mr. HUBERT. You began looking at the television. I suppose from the time that you woke up plus the time it took you to get dressed, or did you get dressed?

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Mr. HUBERT. Was it a news commentator?

Mr. CRAFT. I believe it was.

Mr. HUBERT. Do you remember which one?

Mr. CRAFT. No, sir; I don't.

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Mr. CRAFT. No; I don't remember what station it was on, either. It was one of the local—I believe it was 12 that Dallas Fort Worth—I believe that was the station.

SIC

Flustered

DHO's
Station

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*This Boy's Had
Interrogation-
Resistance
Training*

Flustered

*DNo's
Station*

Mr. HUBERT. Do you remember that, yourself, or do you think perhaps you picked that up from reading about it somewhere?

Mr. CRAFT. No; I believe that he called his sister on the phone right by the front door.

Mr. HUBERT. You mean that is the public phone?

Mr. CRAFT. No. We had three business phones on the same line in the club.

Mr. HUBERT. The same number, you mean?

Mr. CRAFT. Yes, with the same number.

Mr. HUBERT. But there were different lines, you could make different calls from them?

Mr. CRAFT. No.

Mr. HUBERT. There was one phone with three extensions then?

Mr. CRAFT. Yes.

Mr. HUBERT. Two extensions?

Mr. CRAFT. Two extensions.

Mr. HUBERT. Was there a public phone there, too?

Mr. CRAFT. The public phone was in the back in the hallway. I believe he called his sister from the front door phone there and talked to her and he told her he was coming over, or something.

Mr. HUBERT. You overheard that?

Mr. CRAFT. It was either at that time or later in the afternoon when he came back.

Mr. HUBERT. On that first time that he was there, which was from 2:30 to about 3:15—would that be a fair estimate?

Mr. CRAFT. About 3:15 or 3:30, or something.

Mr. HUBERT. Let's do this. You mentioned a moment ago that he came in about 2:30 and stayed about a half hour to three-quarters of an hour. He came at 2:30 and left at about 3:30.

Then there is a possibility he stayed there an hour on his first visit.

Mr. CRAFT. He might have been there anywhere between a half hour and three-quarters of an hour.

Mr. HUBERT. Anyway, roughly between 3 and 3:30 is when he left?

Mr. CRAFT. Yes.

Mr. HUBERT. And during that period he made one phone call, or you are not sure of that?

Mr. CRAFT. I am not positive. I think he did, but I am not positive.

Mr. HUBERT. If it should turn out that he did not call his sister on that occasion, do you recall any other phone calls that he made during this first visit?

Mr. CRAFT. I'm not sure. It seems like there was a phone call to his brother or something that he called long distance either then or later in the day or something.

Mr. HUBERT. How did you know he had called long distance?

Mr. CRAFT. Because he had me get the address, get the number or something. He had me give him the phone number.

Mr. HUBERT. Of which brother?

Mr. CRAFT. I believe it was the brother in Chicago—in Detroit, the Cobo Laundry.

Mr. HUBERT. You are talking about Earl, aren't you?

Mr. CRAFT. I believe that is right.

Mr. HUBERT. He did not have Earl's number?

Mr. CRAFT. He had it, he had it in his book at home, and I had it wrote down in the book of phone numbers there in the office.

Mr. HUBERT. And you then gave him the number, or dialed for him?

Mr. CRAFT. I gave it to him, I believe, and he dialed it.

Mr. HUBERT. You were present when he dialed?

Mr. CRAFT. Andy and I were both there in the main part of the club where he was at.

Mr. HUBERT. There was no one else in the club at that time?

Mr. CRAFT. No; just Andy and I.

Mr. CRAFT. No; I have no idea, except that during the day when there was nobody else there he would more frequently use the front phone than he would the office phone. We'd been out there talking. We could all three—he'd have the table space to work and everything, count his money out, figure out the papers, and everything.

Mr. HUBERT. You are unable to fix the time of that call to his brother, is that right?

Mr. CRAFT. That is correct, sir.

Mr. HUBERT. When did he come back after having left at, roughly, between 3 and 3:30?

Mr. CRAFT. He come back about, I believe, about 4:30 or 5 o'clock.

Mr. HUBERT. Is it fair to say that he was gone about an hour to an hour and a half?

Mr. CRAFT. Yes; I would say so. He asked me if I wanted to go to his sister's with him. He made quite a point of it, and I told him I'd prefer to stay at the club.

Mr. HUBERT. What do you mean by making quite a point of it?

Mr. CRAFT. He asked me two or three times about it.

Mr. HUBERT. Did it strike you as odd?

Mr. CRAFT. No; it just struck me as if he kind of wanted me to go. He thought it wouldn't be—didn't think it would be very good for me to stay there at the club by myself.

Mr. HUBERT. Why not?

Mr. CRAFT. I have no idea.

Mr. HUBERT. Did he tell you that he thought—

Mr. CRAFT. He said he thought it would be better for me to go with him than to stay at the club.

Mr. HUBERT. Did you ask him why he had such thought?

Mr. CRAFT. No; I didn't. I didn't think about it.

Mr. HUBERT. What did you think of the nature of that remark to you?

Mr. CRAFT. It didn't have no effect on me whatsoever at the time.

Mr. HUBERT. You had stayed at the club alone before, hadn't you?

Mr. CRAFT. Yes.

Mr. HUBERT. Didn't you think it rather odd that he would suggest in some way that it wouldn't be proper for you to stay at the club?

Mr. CRAFT. At that time it didn't strike me at all. I didn't even think about it. I was still pretty shook up, myself.

Mr. HUBERT. Had you been doing any work in the interval when he was gone?

Mr. CRAFT. No; not that I can recall.

Mr. HUBERT. Did he make any phone calls when he came back?

Mr. CRAFT. I believe he called his sister at that time. I'm not positive, but I believe he called her at that time and told her he'd be right over.

Mr. HUBERT. When did he leave after having returned?

Mr. CRAFT. He was only there for about 10 or 15, maybe 20 minutes.

Mr. HUBERT. Did he call his sister twice?

Mr. CRAFT. He called her then, I'm almost positive that he called her that time and told her he'd be right over.

I told him that I'd prefer to stay at the club because, well, I knew his sister was highly emotional from what little I had talked to her on the telephone a couple of times, she called for Jack and she always seemed very nervous on the phone and everything.

Mr. HUBERT. As I understand you now, it is quite clear that he did call his sister Eva?

Mr. CRAFT. Yes.

Mr. HUBERT. When he came back the second time?

Mr. CRAFT. Yes; I'm almost positive.

Mr. HUBERT. That is when he stayed about 10 minutes?

Mr. CRAFT. Yes.

Mr. HUBERT. He left about 4:30 or 5, right?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Having stayed there only 10 minutes, whatever time he did come?

What
Does
He
almost
say
HERE?

Mr. CRAFT. He stayed only 10 or 15 minutes. He hadn't been there very long.

Mr. HUBERT. From the time that you first heard of the President's death until he left that second time to go to his sister's, had he called his sister once or twice?

Mr. CRAFT. I believe that was the second time he called her that day, I'm not positive.

Mr. HUBERT. So that the first call must have been through the first, during the first visit, mustn't it?

Mr. CRAFT. Yes; I believe so, because he only made the one phone call when he came back the last time.

Mr. HUBERT. Now, with relation to the call to his brother, is your memory fresh now as to whether that call was made during his first visit between 2:30 and 3 o'clock, 2:30 and 3:30, or on his second visit when he stayed 10 minutes?

Mr. CRAFT. That was made on the first visit, I'm almost positive of that. I can only recall of one phone call he made and that was to his sister when he came back the second time.

Mr. HUBERT. He was there only 10 minutes, he called her and he asked you several times?

Mr. CRAFT. He asked me two or three times to go with him and I told him I'd rather not because she was highly nervous and I didn't care to be around her. I hardly ever—

Mr. HUBERT. What did he say to you about being worried about your staying at the club?

Mr. CRAFT. He just thought it would be better for me to be with somebody than to be by myself, I guess, because I was shook up, kind of shook up about what had happened.

Mr. HUBERT. How were you showing that? I mean, what manifestations.

Mr. CRAFT. I guess more or less a look in my face, or something.

Mr. HUBERT. Did he seem to indicate that he feared for your safety?

Mr. CRAFT. No; not that I can recall.

Mr. HUBERT. But what you are telling us is that at the time you had no reaction whatsoever to that suggestion of his that it would be better for you not to stay at the club?

Mr. CRAFT. I had no reaction at all to it.

Mr. HUBERT. You don't know whether he meant your safety or your own personal feelings or really what he meant?

Mr. CRAFT. That is right.

Mr. HUBERT. You didn't ask him what he meant?

Mr. CRAFT. No.

Mr. HUBERT. So he just then openly allowed you to stay on?

Mr. CRAFT. Yes.

Mr. HUBERT. Was Armstrong still there during that time?

Mr. CRAFT. No; Andy—I was alone at the club.

Mr. HUBERT. When did Andy leave?

Mr. CRAFT. Andy left just shortly after Jack had left the first time.

Mr. HUBERT. About what, 5 or 10 minutes after?

Mr. CRAFT. About maybe 10 or 15 minutes later. When Jack was there the second time before he left, he gave me a sign, he told me to make up a sign that said we'd be closed Friday and Saturday, put it downstairs about 6:30.

Mr. HUBERT. Did you do so?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Did you do it in pencil or pen?

Mr. CRAFT. I made it with pencil and put it downstairs.

Mr. HUBERT. Was that before or after he asked you to—

Mr. CRAFT. That was after he left the second time.

Mr. HUBERT. No; you misunderstood my question. Did he ask you to make that sign before or after he asked you to go to Eva's with him?

Mr. CRAFT. I believe that was afterwards, after the sign that I made at the club.

Mr. CRAFT. Make up a sign that we'd be closed. He had a closed sign. He said, "Take it down there and put it downstairs about 7:30 or quarter to eight", and he said, "Wait until the other clubs open. Let them"—he said, I think it was, "Let them damn guys stay open", or something to that effect, quite similar to the wording there, I'm not sure what the wording was, that wording was.

Mr. HUBERT. He got over to you, though, that he was going to close, that he wanted you to prepare and put up a sign, but to do it in such a way that his competitors wouldn't know he was anticipating that?

Mr. CRAFT. That is right.

Mr. HUBERT. Did he tell you so in so many words?

Mr. CRAFT. He said, wait until they opened before I put it up. He said something like "Let those damn fools open if they want", or something to that effect, or "Stay open", or something like that.

Mr. HUBERT. Did he give you any other instructions?

Mr. CRAFT. That was about it. He asked me where I was going to eat and I told him and he said something about he'd call me in about an hour. He said to go ahead and eat then and he said "I'll call you in about an hour."

So he called me—I don't even remember what he said then. It was just I guess he asked me if there had been any phone calls or something. It wasn't much. The conversation wasn't but about a dozen words at most.

Mr. HUBERT. Had there been any phone calls?

Mr. CRAFT. No; not while I was at the club. I waited until about 30 minutes after he left and then I went to eat.

Mr. HUBERT. Where did you eat?

Mr. CRAFT. To the drugstore, Walgreen Drugstore.

Mr. HUBERT. You ate alone?

Mr. CRAFT. Yes.

Mr. HUBERT. You came back to the club?

Mr. CRAFT. Yes; that's right.

Mr. HUBERT. What time was it when you got back?

Mr. CRAFT. It must have been about 6:20 or 6:30, something like that, I guess—a little later.

Mr. HUBERT. When did you next hear from Ruby or see him?

Mr. CRAFT. I never saw him again until the next morning. He called me from Eva's, talked with me for a few minutes, about an hour after he left. I just got back from eating.

Mr. HUBERT. How do you know he was at Eva's?

Mr. CRAFT. He said he was at Eva's, and then I could hear her voice. They was watching on television.

Mr. HUBERT. What was the subject of that conversation?

Mr. CRAFT. So far as I can recall, he just asked me if there had been any calls, as far as I can recall.

Mr. HUBERT. And you simply told him no?

Mr. CRAFT. That is right.

Mr. HUBERT. Did he ask you about the sign?

Mr. CRAFT. Yes; I told him I had it ready and he made sure, he told me again what time—not to put it up until after about 7:30 or a quarter to eight.

Mr. HUBERT. How long did that conversation last?

Mr. CRAFT. It was just a very few minutes. It couldn't have been more than two dozen words spoken at the most.

Mr. HUBERT. Did he give you any indication as to what his plans were?

Mr. CRAFT. No.

Mr. HUBERT. Did he say anything about going to church?

Mr. CRAFT. Not that I can recall. I think he said something about I could reach him at Eva's if I needed him for anything, I think he said.

Mr. HUBERT. And this you think was between 6:15 and 6:30, or long in there?

Mr. CRAFT. I prefer to say between 6:30 and 7.

Mr. HUBERT. What did you do with the rest of the day?

Mr. CRAFT. I stayed at the club and watched it on television.

Mr. HUBERT. You were alone?

Mr. CRAFT. Yes.

Mr. HUBERT. Nobody else came at all?

2 October 1968

TO: JIM GARRESON, DISTRICT ATTORNEY

FROM: Wm. C. Boxley

RE: LARRY CRAFTARD: References to BOEING Insurance; UNION DRILLING CO.,

1. LARRY CRAFTARD's entire testimony is textbook quality for any intelligence service's course in "Resistance to Interrogation." It is a classic in the art of selective recall.
2. Attached are a few examples of facets which fascinate me in his testimony, although all 200 pages of it are full of them. On the whole, CRAFTARD seems extremely sharp at detecting and avoiding the nuances of HUBERT's questions. His handling of the English language is nothing less than expert for a lad who barely compiled three years of high school and who was given a "general under honorable conditions" discharge out of the Army--from Germany, after 13 months service--in ~~1960~~ 1959 when H.O.W. Bockelman was leaving Germany for an intelligence assignment in the U.S., etc.
3. CRAFTARD is able to remember job details in his past which no other itinerant I've ever known could recall; at the same time he appears able to anticipate HUBERT's heading into an area where a memory blackout would seem beneficial to him.
4. On the whole, CRAFTARD appears to me to be travelling in the off-beat church league, perhaps as a courier or better. He refers to his church several times in the testimony, and once identifies it as the General Assembly and Church of the First Born in Dallas. (Naturally, no such church is listed in the 1963 Dallas telephone directory). He hits all the key spots in his travels--from West Coast Washington to Long Beach to Dallas to Memphis. He seems to maintain fantastic communications for a drifter relying only on what friends write relatives who write to him.
5. HUBERT calls recesses and ~~then~~ goes off the record at two or three key points in the testimony, but overall, CRAFTARD has to pull HUBERT out of more holes than HUBERT does CRAFTARD. e.g. when GRIFFIN asks of UNION DRILLING COMPANY'S predecessors "Were they Michigan companies or were they people--" CRAFTARD rescues him with a quick "Michigan companies. Period." and GRIFFIN recesses until the next day (Last page of Volume 13).
6. What CRAFTARD's role may have been is impossible to speculate, but on the face of his testimony it appears at least as interesting as JACK LAWRENCE's. He actually was unaccounted for during the morning of the assassination until God-knows-when in the afternoon, for there is only his word, and possibly that of ANDY ARMSTRONG, Jack RUBY'S faithful slave. And, one of the most unbelievable elements of his testimony covers the period of 1 to 3:30 a.m. on Saturday morning Nov. 23, when he allegedly kept the phone tied up talking to a female he'd never seen or heard from before. Could this have been cover to have accounted for the telephone having been busy that length of time in case reporters or others may have tried to call RUBY and learned it was busy, while RUBY was supposed to have been out of the club? We don't REALLY know where CRAFTARD was ALL DAY AND NIGHT Friday Nov. 22. He got away before he could be questioned by any Dallas police or newsmen--and he did not surface until the FBI talked with him in Michigan on Thanksgiving Day.
7. Finally, his hitch-hiking toward Florida from Clare, Mich. and being picked up by an unknown benefactor who gave him lodging and a job right there in Michigan until the RUBY trial is too Horatio Alger. And then he gets mixed up on why he went back to Dallas in time for the RUBY trial.....

Q: Where is Craftard now? Doing what?

A

Mr. LEWIS. Yes, sir.

Mr. HUBERT. Why was that?

Mr. LEWIS. Well, he is just a person that kind of gives you a bad time. You can do without that kind. You don't have time to fool with them.

Mr. HUBERT. Now when did it first come to your attention that it was possible that the man that had dealings with you, as you have testified, might be Lee Harvey Oswald?

Mr. LEWIS. Mr. Hamblen, after I had gone back on my job quite sometime, called me at home one night and asked me did I recall when I had paid that party, and I told him I recalled it.

And he asked me did I recognize him as being Oswald, and I said, "No, I have never put it together." I just never did. And I still can't picture the two. I had forgotten all about it.

Mr. HUBERT. When was it that Hamblen approached you, as you say he did, and asked you about this?

Mr. LEWIS. I don't recall the date, but it was a couple of weeks after the assassination, after he was killed.

Mr. HUBERT. You say then it was about the first week in December?

Mr. LEWIS. I would say somewhere along in there. I am not for sure, but it was a short time span.

Mr. HUBERT. Would it thus have been about 2 months after you had had this episode, that this episode occurred between you and this man?

Mr. LEWIS. Yes, sir.

Mr. HUBERT. Then your memory did not associate the payee with Lee Harvey Oswald?

Mr. LEWIS. No, sir.

Mr. HUBERT. At that time had you been shown or looked at pictures of Lee Harvey Oswald?

Mr. LEWIS. I had seen him on TV.

Mr. HUBERT. Have you at any time prior to today been shown a picture of Lee Harvey Oswald as I have shown it to you?

Mr. LEWIS. I don't recall if Mr. Wilcox had one or not. I am not sure. But I saw it in the newspapers and on TV, and I don't recall seeing one that day. I could have. He possibly had one.

Mr. HUBERT. What I am talking about is the day that inquiry was focused upon the possibility of this payee as Lee Harvey Oswald. Were you then shown a picture and asked if it was that man as I have done today?

Mr. LEWIS. I believe I was. I am not for sure, but I believe Mr. Wilcox had one at the time.

Mr. HUBERT. I think you have described the identification card which this payee ultimately produced and which you ultimately recognized?

Mr. LEWIS. Yes, sir.

Mr. HUBERT. I believe you said it was a Navy ID card?

Mr. LEWIS. It was a little release card you get when you get out of the service.

Mr. HUBERT. Did it have a picture on it?

Mr. LEWIS. No, sir. It just had his name and some of them have serial numbers and some of them don't.

Mr. HUBERT. So the identification established then was that the person who held the telegram also held a card addressed to the payee of the telegram?

Mr. LEWIS. Yes.

Mr. HUBERT. Did he have a library card as well?

Mr. LEWIS. I believe it was a library card also.

Mr. HUBERT. That didn't have any picture?

Mr. LEWIS. That didn't have a picture; no. This ID that he had wasn't very good at all, as far as we considered identification to pay money orders.

Mr. HUBERT. Why not?

Mr. LEWIS. We like to have pictures on identification and some legal papers, you might say; insurance and driver's license.

Mr. HUBERT. Driver's license?

Mr. LEWIS. Driver's license; yes.

Mr. HUBERT. Did you ask for that?

Mr. LEWIS. I asked for it, and he didn't have any.

Mr. HUBERT. Did he say he didn't drive?

Mr. LEWIS. He didn't make comment. He said he didn't have any license.

Mr. HUBERT. You think it was about a half hour after the first episode that he returned with the other identification?

Mr. LEWIS. Yes, sir.

Mr. HUBERT. Was the Latin American looking person with him on both occasions?

Mr. LEWIS. Both occasions; yes.

Mr. HUBERT. All right, sir, have you anything to add?

Mr. LEWIS. No, sir.

Mr. HUBERT. I think you made reference to the fact that the check from the Western Union, which was the subject of this whole episode, had been purchased by someone and payable to the payee involved at the Cotton Exchange branch?

Mr. LEWIS. Cotton Exchange branch.

Mr. HUBERT. Is that in Dallas?

Mr. LEWIS. Yes, sir; it is in the Cotton Exchange Building. I think it is on North Ervay.*

Mr. HUBERT. All right, sir, I ask you whether you concur with me that since I have met you today, which was the first time we ever met, there has been no conversation between us other than that which has been covered in the deposition in one way or another, is that correct?

Mr. LEWIS. That's correct.

Mr. HUBERT. Thank you very much, sir.

Mr. LEWIS. Thank you, sir.

TESTIMONY OF DEAN ADAMS ANDREWS, JR.

The testimony of Dean Adams Andrews, Jr., was taken on July 21, 1964, at the Old Civil Courts Building, Royal and Conti Streets, New Orleans, La., by Mr. Wesley J. Liebeler, assistant counsel of the President's Commission.

Dean Andrews, having been first duly sworn, was examined and testified as follows:

Mr. LIEBELER. Mr. Andrews, as you know by now, I am an attorney on the staff of the President's Commission. I have been authorized to take your deposition pursuant to authority granted to the Commission by Executive Order No. 11130, dated November 29, 1963, and joint resolution of Congress, No. 137.

I understand that the Secret Service served a subpoena on you last week to be here today, so you have had the requisite notice for the proceeding.

As you are a member of the bar—as you know, of course, you are entitled to counsel, but you can probably forego that if you want to. You also know that you have all the usual privileges not to answer questions on the grounds of incrimination and whatever other privileges you might have and want to exercise.

Mr. LIEBELER. Would you state your full name for the record, please.

Mr. ANDREWS. Dean, and the middle initial is A, A for Adams, Andrews, Jr.

Mr. LIEBELER. I am correct, am I not, that you are a member of the Bar of Louisiana?

Mr. ANDREWS. I am a member of the bar of the State of Louisiana.

Mr. LIEBELER. And you regularly practice law in the city of New Orleans?

Mr. ANDREWS. That's my office; yes.

Mr. LIEBELER. Where do you live?

Mr. ANDREWS. 207 Metairie Lawn Drive. That's in Metairie, La.

Mr. LIEBELER. Metairie Lawn Drive in Metairie?

Mr. ANDREWS. Yes.

Mr. LIEBELER. Where do you maintain your offices?

Mr. ANDREWS. 627 Maison Blanche Building, New Orleans.

*608 North St. Paul, one block from Ervay and YMCA.

AUBREY LEWIS
RE LHO'S
"ESCORT"